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ABSTRACT

The handbook on education in the arts and humanities for gifted and talented students includes a state-by-state directory of resources (especially councils and committees) and 20 articles exploring aspects of arts and humanities education, financial support, the education of gifted students, and community resources. Eleven articles address such topics as art education, theatre in education, the creative uses of film in education, and aesthetic education. Financial support for arts and humanities programs is discussed in three articles on amendments to Title IV of the Elementary and Secondary Education Act, federal monies, and state monies. The education of gifted youth is examined in three articles on what can be done for rural gifted children, the culturally different gifted child, and the education of handicapped gifted children. Another three articles focus on issues in the identification and utilization of community resources for programs for the gifted. (GW)

Perspectives on Gifted and Talented Education:

Arts and Humanities

A Compendium
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for the
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The material in this booklet was prepared by the Office of the Gifted and Talented of the U.S. Office of Education as a contribution to the National Conference on Arts and Humanities/Gifted and Talented, Spearfish, South Dakota, October 2-4, 1974.

"In the face of such shape and weight of present misfortune, the voice of the individual artist may seem of no more consequence than the whirring of a cricket in the grass; but the arts live continuously, and they live literally by faith; their nature and their shapes and their uses survive unchanged in all that matters through times of interruption, diminishment, neglect; they outlive governments and creeds and societies, even the very civilizations that produced them. They cannot be destroyed altogether because they represent the substance of faith and the only reality. They are what we find again when the ruins are cleared away. And even the smallest and most incomplete offering at this time can be a proud act in defense of that faith."

Katherine Anne Porter

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PREFACE

THIS HANDBOOK IS A WORKING DRAFT ONLY. SUMMER LTI PARTICIPANTS AND OTHER READERS ARE INVITED TO OFFER SUGGESTIONS (ADDITIONS, DELETIONS, CORRECTIONS, ETC.), LEADING TO IMPROVEMENT AND GREATER CLARITY.

It would be impossible to acknowledge all those who have contributed to this handbook. To the numerous educators across the country whose ideas prompted its writing, appreciation is hereby extended. Great gratitued goes to all the persons who unselfishly contributed to this *working draft*.

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Theater

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Art

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Dance

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Professional Association State Representative

Theater - None

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Professional Association State Representative

Theater - None

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Theater - None

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Theater - None

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Pierre, South Dakota 57501
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Professional Association State Representative

Theater - None

Music - None.

Art

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Dance - None

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Theater - None

Music

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Art

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Theater - None

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EXPLORING THE ARTS AND HUMANITIES

THE ARTS AND THE FULL MEANING OF LIFE

by Charles E. Brown

There are may things that I want my children—and yours—to gain from education:

I WANT THEM *to know something of beauty—the forms it takes, the many ways in which it is revealed, the sometimes unexpected places in which we find it, the art of expressing it.*

I WANT THEM *to be sensitive to the world around them—to feel the wind, to see—to really see—the stars, and the moon, and the trees, to hear the sounds of nature, to live as one with their environment.*

I WANT THEM *to develop a sense of aesthetic taste—to have a feeling for and about the things in their lives, to be something other than a passive recipient of someone else's sense of what is aesthetically appealing.*

I WANT THEM *to know, in full measure, the wonder of being human—I want them to be sensitive to the human condition, to know themselves and to see themselves clearly in relation to others, to know that man has struggled since the beginning of his existence to express his thoughts, his convictions, his fears, his dreams—and that he has done this in a variety of ways.*

I WANT THEM *to realize that history is the story of man—to sense that in this story are found many examples of man's attempt to liberate himself from the limitations and restrictions imposed upon him by the society of which he was a part—to know that some men have never made this attempt—that they have in Thomas Wolfe's words remained in the "unspeakable and incommunicable prison of this earth."*

I WANT THEM *to realize fully that every man, as long as he lives, must make some kind of response to certain fundamental experiences of human life, ranging from birth to death and all that lies in-between; man, in his own fashion, must respond also to such aspects of his search for meaning as trust, compassion, authority, discipline, freedom, hope, beauty, truth, love.*

The question, "How shall I find the full meaning of life?" has reference to every individual, and the answer, or more accurately, the parts of the answer, come from many sources.

My strong conviction is that the schools must provide part of the answer, and that in the arts, we have one of our richest resources for working toward this end.—This statement concluded a paper presented by the author, Superintendent of Schools, Newton, Massachsuetts, at the Music Educators National Conference, Eastern Division, Tanglewood Symposium Project Session, February 9, 1967, Boston, Massachusetts.

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THE OTHER MINORITY

by Harold C. Lyon
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The U.S., educational system, in one form or another, has existed for as long as the nation. Yet it was not until the last ten years that the system committed itself to improving instruction for millions of previously neglected children.

There are three groups of such children. The largest, and the first to get attention, is comprised of the "disadvantaged"—youngsters whose learning potentials have been stifled by poverty, family and neighborhood surroundings, or lack of access to mental, emotional and physical stimulation.

More recently the system turned its attention to the second group, the handicapped. These are youngsters impaired in their learning facilities—the deaf, the blind, the emotionally and mentally disturbed. Without special attention, they are almost certain to lead lives of social uselessness and personal despair.

The third group, smallest of the three minorities but still numbering in the millions, is the last to have received special attention from the educational system. These children are denoted not by race, socio-economic background, ethnic origin or impaired facilities, but by their exceptional ability. They come from all levels of society, from all races and national origins, and are equally distributed between the sexes.

Such youngsters have an unusual endowment of talent. It may be intellectual. It may be aesthetic. It may be creative in an artistic or scientific or social way, or even in ways which neither the schools nor society yet understand. But whatever their talent, from their ranks will come that small percentage of humans who are truly great, not just capable. Whether in the sciences, the arts or the professions, these are the extraordinary few who will leave their disciplines, their societies and perhaps even humankind different because of their work. These are the future Beethovens, the Newtons, the Jeffersons, the Picassos, the Baldwins, The Ernesto Galarzas, and the Martin Luther Kings.

These are gifted children—and, like the other minorities, they need help.

It may be difficult to grasp why children with the potential to achieve eminence should require special attention. The explanation is that for every Einstein or Martin Luther King who emerges, a dozen or so more do not. Though it is impossible to offer conclusive proof of this hypothesis—biographers, after all, do not study average men and women—available evidence from the lives of great men and women, as well as studies of school-age children, bolster this conclusion from a 1968 study of the gifted: "We would even go so far as to say that, to a very considerable extent, those individuals who constitute that 'creative Minority' in our society (or in *any* society) . . . have achieved their eminence *inspite of*, rather than because of, our school system."

Thomas Edison's mother withdrew him from school after three months in the first grade because, his teacher said, he was "unable." Gregor Mendel, founder of the science of genetics, flunked his teacher's examination four times and gave up trying. Newton, considered a poor student in grammar school, left at 14, was sent back at 19 because he read so much, and graduated from Cambridge without any distinction whatever. Winston Churchill was last in his class at Harrow. Charles Darwin dropped out of medical school. Shelly was expelled from Oxford, James Whistler and Edgar Allan Poe from West Point. Gibbon considered his education a waste of time. Einstein found grammar school boring; it was his uncle, showing the boy tricks with numbers, who stimulated his interest in mathematics.

In short, traditional academic programs are sometimes poorly suited to humans of extraordinary potential. One is left to wonder how many Churchills, how many Whistlers, did *not* survive educational disaster.

Why should children with unusual ability experience trouble with ordinary school curricula?

Precisely because the curricula are ordinary. Education is a mass enterprise, geared by economic necessity as well as politics to the abilities of the majority. Just as a child of less-than-average mental ability frequently has trouble keeping up with his classmates, so a child of above-average ability has trouble staying *behind* with them. Prevented from moving ahead by the rigidity of normal school procedures, assigned to a class with others of the same age, expected to devote the same attention to the *same* textbooks, required to be present for the same number of hours in the same seat, the gifted youngster typically takes one of three tacks: (1) he drifts into a state of lethargy and complete apathy; (2) he conceals his ability, anxious not to embarrass others or draw their ridicule by superior performance; or (3) not understanding his frustration, he becomes a discipline problem.

Nor is uniformity of curriculum the only difficulty under which gifted children must work. Others include:

Failure to be identified. The president of one state association for the handicapped reported that his staff members find "extremely gifted children among their target group frequently." Another state found that a significant percentage of its school dropouts had IQs of 120 or higher. Of schools surveyed by the U.S. Office of Education during the 1969-70 school year, 57.5 percent reported that they had no gifted pupils, an indication that teachers and other staff simply did not know how to identify them.

Hostility of school staff. For quite human reasons, including an impatience with the "unusual" child and an assumption that the gifted are a favored elite who deserve even less than normal consideration, some educational personnel actually resent them.

Lack of attention to the gifted. In only ten state departments of education is there a professional assigned full-time responsibility for education of the gifted and talented; fewer than 4 percent of the nation's gifted students have access to special programs. Of these, the great majority are in the aforementioned ten states.

Lack of trained teachers. Only 12 American universities offer graduate programs concerned with educating the gifted and talented.

It is time for us to recognize that unusual ability can prove a barrier to achievement, and that it is in our national interest to assure the development of children who have the potential to make extraordinary contributions to our common life.

Which children are we talking about, and how many of them are there? The Office of Education in 1969-70 surveyed 239 experts in the field to arrive at a common definition of giftedness. This was the result:

> *Gifted and talented children are those, identified by professionally qualified persons, who by virtue of outstanding abilities are capable of high performance. These are children who require differentiated educational programs and/or services beyond those normally provided by the regular school program in order to realize their contribution to self and society. "High performance" might be manifested in any or a combination of these areas: (1) general intellectual ability; (2) specific academic aptitude; (3) creative or productive thinking; (4) leadership ability; (5) visual and performing arts; and (6) psychomotor ability.*

Using the definition as a criterion, the experts estimated that a "minimum of 3 to 5 percent of the school population" can be termed "gifted and talented." The 1970-71 school population was about 51.6 million; we are talking, then, about 1.5 to 2.5 million children.

Special programs always cost money. In this era of tightening budgets and and national economic uncertainty, the advocates of special programs for the gifted must exercise particular prudence. Fortunately, a great deal can be done with presently available facilities, funds, presonnel and materials.

For example, nongraded schools, flexible grouping and team teaching—all "innovations" that have been around for some time—can assure that each child will be placed in a challenging educational situation. Clusters of schools can pool their gifted children regularly for special enrichment programs that would be beyond an individual school's resources. Community "mentors" who lack teaching credentials but have demonstrated expertise in some area—art, design, photography, journalism, creative writing, the performing arts, industrial research—are often happy to help talented youngsters explore a career possibility.

The key to educating the gifted is no different than that for other youngsters: Individualize their learning programs so that each will find daily stimulation in his school experience. One caution here . If the gifted are fortunate enough to have anything special done for them, they are likely to be forced down the purely cognitive track. The danger is that they will then join the ranks of "one-dimensional" half-men," brilliantly developed intellectually but stunted emotionally. We need to encourage the development of a gifted child's capacity for love, empathy, awareness and communication with fellow human beings. This means we need to train teachers who can accept themselves as human beings by taking off their rank, status and roles to share with colleagues in a learning experience rather than lecturing "down" at a group of "inferiors" whom they try to "fill" up with their superior knowledge.

No matter how imaginative school administrators and staffs are in their use of existing resources, however, there is no question that special efforts above and beyond state and local resources are necessary. The first requirement is a long-term federal comm tment to the special education of the gifted and talented.

The U.S. Office of Education has made such a commitment. Its Office of Education for the Gifted and Talented has the goal of providing every gifted and talented child in the United States the opportunity to maximize his potential through education appropriate to his needs. More specifically, the office's objective is to double, by June 30, 1977, the number of gifted and talented children now being served—from the present 80,000 to 160,000.

With no major new federal funds in sight, however, the office is limited in what it can accomplish on its own. It must depend on existing federal and state resources to accomplish its mission. To that end, it seeks to keep states and local school systems informed of opportunities for making better use of federal-aid possibilities. Both Titles III and V of the Elementary and Secondary Education Act, for example, and the teacher fellowship provisions of the Higher Education Act, can be used to support projects that will benefit the gifted and the talented. The new Emergency School Assistance program, designed to reduce racial isolation, specifically includes gifted children as eligible for remedial services. By designing special high-challenge programs for the gifted, local school systems could develop "magnet schools" that would simultaneously serve the needs of the gifted and the segregated.

Meanwhile, the OEGT is playing a catalyst's role in a variety of other projects having to do with the problems of the gifted. The National/State Leadership Training Institute for the Gifted and Talented conducted a summer workshop for educators from 17 states in Squaw Valley, California, last summer, and the participants are now feeding back into their own school systems insights they gained at the conference. To be repeated in 1974 is the Competitive Exploration Scholarship Program, which in the summer of 1973 sent 100 children, including 49 gifted minority youngsters from inner-city schools, out on learning adventures ranging from the study of valcanology in the Congo and Iceland to participating in archaelogical expeditions in Israel. Accompanying and counseling the children were some of the world's leading scientists. In Reston, Virginia, at The Council for Exceptional Children, a clearinghouse for national information about the gifted and talented has been established at OEGT's initiative. And in an effort to build bridges

between states with strong programs for the gifted and those with less effective approaches, ten regional "action teams" are being formed to facilitate communication and provide technical assistance.

The U.S. government has been interested in gifted and talented youth before. The launching of Sputnik in 1957 triggered a national concern over the Soviet Union's apparent superiority in space technology and science education. The uproar produced the National Defense Education Act of 1958, a massive federal aid-to-education program originally designed to help the schools improve instruction in chemistry, physics, mathematics, biology and economics. In later years, subjects eligible for support were expanded to include virtually every subject in the curriculum. One fact, however, remained clear: The NDEA was aimed mainly at our most able students.

During the 1960s, when we matched and later exceeded the Soviets in space exploration, the national panic about the caliber of our "best" schools ebbed, and other concerns took over the educational spotlight—most notably, the civil rights movement. American educational priorities shifted from the most able students to the least fortunate, and the interest in educating the gifted and talented waned. Promising programs vanished, and even the number of articles on the subject in professional education journals dropped sharply.

The American temper tends to impatience, to quick enthusiasm and to a readiness to drop projects that do not show fast results or solve immediate crises. Unlike some other clients of education, the gifted and talented have never had a large lobby.

Probably they never will, for they are a minority, not much more than 1 in 20. They are burdened with the seemingly anitidemocratic stigma of elitism and hampered by false assumptions such as the inaccurate belief that brilliant people will make their own way and need no special encouragement.

They do need encouragement—and society needs them. In human terms, the average child is no less precious or wonderful than his gifted classmate. But in social terms, undemocratic or unpopular as it may be to say so, the gifted and talented youngster—white, black, male, female, charming or irritating—offers much more than the ususal amount of human possibility, and promises to make much more than the usual average contribution to our common life. It is in our national interest to take special humanistic pains with him.

Reprinted From: *Learning*

ENTER: THE ARTS AND HUMANITIES

by Harold Arberg

School ought to be places where human beings can grow in all dimensions of their personal development. Some schools are that already. The fact that this conference is devoted to the subject of "humanizing" the schools suggests that many others are not. If this is so, how can those schools be changed? How can they become more responsive to students' needs for creative and perceptive development and less inhibiting where their creative potential is concerned? And what roles can the arts and the humanities play to bring this about?

It seems to me that in seeking some of the answers to these questions, the gifted and talented person provides both a challenge and an opportunity.

The academically gifted or artistically talented student (and many, of course, are both) needs to have his or her full powers occupied, tested and developed. At the same time, having been given such opportunities, the gifted and talented student can become a special resource in helping a teacher relate to other students and assisting in their learning. This process itself can become part of the challenge to the gifted and talented.

This national conference, through its speakers, materials and workshops, and through shared experiences with other conferees, should provide, if not a blueprint for action, at least some suggestions as to how to proceed to bring about change in your schools. And at the least, it should provide you reasons for wanting to bring about a greater humanization of your schools through the infusion of the arts and the humanities as an integral part of the learning of all students. For the simple fact is, the art and the humanities, with the total involvement of teachers, students, administrators and parents, are uniquely capable of bringing about the humanization of learning at all levels.

ART EDUCATION

Art education is essential for the full growth and development of the gifted and talented, and of *all* children; for art education is concerned with the fulfillment of the child's potential as an appreciative, creative, sensitive, and humane individual.

Arts education has been a part of the public school curriculum for many decades, but recently educators are becoming more fully cognizant of the fact that arts education is not a "fill" in the curriculum, an "extra activity" to be engaged in when there is extra time and money, but rather that it is an *essential*, since it provides for an area of the child's growth which cannot be provided by any other discipline in the curriculum.

For the arts are concerned with the growth of every child as a unique human being, fully aware of this world, in all its sensuous qualities—its forms, colors, textures, and their meanings, connotations, and variations, and capable of responding to such experience in an expressive, sensitive way through the arts, creating his own forms in order to realize and share his feelings, thoughts, and emotions.

John D. Rockefeller III has warned of the mistake inherent in relegating the arts to a lower place in the curriculum or of considering the arts as important for only the talented:

> "Arts education is considered a separate matter, not woven into the fabric of general education. Our present system is to involve some of the children—ususally those who demonstrate special interest or talent—with one or two of the arts. Theatre, dance, film, architecture are virtually nonexistent. As a result, the teaching of history remains distinct from art history. Our children graduate without understanding that the creative scientist and the creative artist have a great deal in common. Segregated and restricted in scope, the arts are a kind of a garnish, easily set aside, like parsley.
>
> "A clear-cut conclusion emerges: we need to expose all of the children in our schools to all of the arts, and to do so in a way that enriches the general curriculum rather than reinforcing the segregation of the arts."[1]

An education is indeed lopsided and insufficient which fails to provide for each child's unique capacities to engage in his world, to respond to it, and to express his feelings in some sensuous, personal way unique to him, thus to share something of himself with others, as he more fully comes to realize what he feels within himself.

While a child's needs and unique capacities for understanding and expressing are of course nurtured by all the disciplines of the school curriculum, it is the arts which are primarily concerned with this aesthetic development—his sensitivity to the sensuous qualities of the world, and his power to create and to express what he feels in response. Such aesthetic and creative experience should be an integral part of man's everyday life. It is indeed essential to being fully man, fully realized as a human being. It is essential to every child.

Kathryn Bloom has recognized this, and she states it in the following:

> "The implications for all of us are clear. Education in the arts must be concerned with building a broad base of understanding, not for the privileged few, but for all people. It means thinking about learning for young people rather than simply about abstract ideas of improving theater or dance music. It means finding ways to make aesthetic education a working partner in the whole educational process, including curricular changes. It means that those who are concerned with training teachers must be imaginative and original in helping young people going into the schools to develop the necessary knowledge and understanding to do the job."[2]

Arts education is involved with providing each child, throughout his elementary and secondary education, opportunities for aesthetic growth, for experiencing his world vibrantly and sensitively, perceiving its qualities and responding by expression in one or more of the art forms: movement, the visual arts, sound, words, or drama. Arts education is concerned also with helping each child to understand and to find enjoyment and meaning in experiencing the art expressions of others—of other children, of adults, and of great artists of the past and present, thus opening for the child a rich and poignant realm of experience which can become increasingly meaningful to him throughout his life.

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SELECTED STATEMENTS FROM THE MUSIC EDUCATORS NATIONAL CONFERENCE

FOR MOST CHILDREN, MUSIC OUTSIDE THE SCHOOLS IS THE ONLY "REAL" MUSIC

. . . music outside the schools is the only "real" music for most of America's children, even those who are taking music in school. . . . Man the Player is playing like man outside the schools, outside the whole respectable scholastic world—in literature, in art, in music—and this has always been so. The schools have not always known where the action is. . . . Clearly that part of education which is especially the province of playful man as opposed to thinking man cannot suspend judgments and postpone relevance. With patience a rational scholar plods after truth. But the dancer, the musician is immediately engaged, body and soul. What the player plays must be played now, and heard now and felt now. Poetry, said Wordsworth, is emotion remembered in tranquility. Not music. Not dance. Not play-acting. The relevance must be present, the note of the meaning clear.—*William H. Cornog, Superintendent, New Trier Township High School District, Winnetka, Illinois.*

MUSIC IS NOT A SPECIALITY FOR THE FEW

In order to work for quality . . . we have to know essentially what we are talking about, and that means we have to set our objectives very clearly—objectives not only for what we are trying to do in terms of the program, but objectives for quality. Music and art in our society, music education in particular, entail two quite distinct and interelated problems. We want to prepare professionals of high quality to be sure: performers, conductors, composers, scholars, teachers, critics, and yet at the same time we want to nurture and encourage amateurs in music who will constitute the senitive and appreciative audiences of the future which are bound to be marked by greater and greater spans of leisure time. . . . Certainly we have the responsibility to identify that minority gifted with special talents and to give them the most appropriate and the best possible opportunity to develop those talents to the fullest. But we also bear responsibility for all children, and for the aesthetic component of every child's development. Music should not be a specialty for a gifted few, nor an optional enrichment for the great majority.—*Alvin C. Eurich, President, Aspen Institute for Humanistic Studies, Aspen, Colorado.*

THE MUSIC EDUCATOR TAKES THE ROLE OF PRESERVER OF MUSIC

. . . the music educator has come to take the role of preserver of a certain section of his music. A coroilary observation is that in most of the other cultures of the world, if they are outside the influence of Western Europe, there *are* no music educators as such. And yet the music thrives. There is no society anywhere that functions without art, including music. The roles of preserver, and also creator and destroyer in music, and many other roles as well as performed not by any one profession but by everybody who has any interest in music, and according to what that interest is.

From this fact, I suggest the possibility that if we music educators in our society, feel that music is slipping out of our hands, perhaps the truth of the matter is that it was never in our hands, as much as we thought, in the first place. Our conception of our role in music has been much too limited. We educators have our influence, according to our particular interests and persuasions, but we are only one of many forces shaping the course of Western European music today and some of these are far more powerful than we are. . . .—*David P. McAllester, Professor of Anthropology, Wesleyan University, Middletown, Connecticut.*

HELP STUDENTS DISCOVER FOR THEMSELVES HOW TO APPROACH MUSIC

The first component in the aesthetic experience deals with the experience of perceiving the flower, the sunset, the work of art, the musical composition, and of responding to its immediately sensed qualities. The second component, which conveys inferred meanings, analogies, and symbolisms, together with theoretical elements, is primarily scientific and intellectual in contrast to the predominantly emotional nature of the first component. As Northrop points out, these two must be inextricably bound together. Both components are essential to a complete aesthetic experience.

Perhaps the best education in music we can give young people is to help them discover for themselves, through processes of inquiry, how to

approach a piece of music on its own terms. Those terms are purely musical. They deal with the constituent elements and the relationships that exist among them.—*William C. Hartshorn, Supervisor in Charge, Music Section, Los Angeles City School Districts, Los Angeles, California.*

MUSIC IS OF THE ESSENCE OF HUMANNESS

Man cannot escape the formation of aesthetic constructs. The great potential of his nervous system takes him beyond bare animal adaptation. Furthermore, aesthetic experience may be one of the best devices to help him adjust and adapt to his environment. The chief significance of aesthetic experience, however, is that a man would be less complete as a human being without it. . . . To understand 'humanness' is to understand more profoundly what is necessary for the health and happines of man. Music is of the essence of humanness, not only because man creates it, but also because he creates his relationship to it.

The performance of music generally brings an intimate sense of gratification. Such gratification springs from feelings of accomplishment and mastery. It is a matter of achievement, and in all cases, in noncompetitive situations. Music has order and predictability, and both are essential for competence. Thus it is that the individual may be subtly but compellingly moved toward proper behavior which will make it possible for him to rejoin society on a more significant level.—*E. Thayer Gaston, Professor of Music Education, Director of Music Therapy, The University of Kansas, Lawrence, Kansas.*

THE CASE FOR CREATIVITY

by Rosann McLaughlin Cox
Ms. Cox, formerly dance instructor at the University of Houston, is now a Ph.D. candidate at Texas Women's University

The greatness of art depends absolutely on the greatness of the artist's individuality.

—Robert Henri

I frimly believe in the concept of teaching for creativity. In this article I use the thoughts of innovators from other fields to make a viable case for creativity. These people have illustrated their concern for the survival of creativity and the creative individual in the areas of art, education, and psychology.

Robert Henri, the early twentieth century artist, believed that there are two general classes of people in the world—the students and the nonstudents. The student is flexible, open to change, capable of great mental and spiritual activity, and continually exposing and expressing his ideas. To be effective as educators it seems essential that we develop a "student" attitude toward life in general and toward education in particular. In dance education we have always valued the student who displays integrity, honesty, the love of inquiry, the desire to see beyond, and the courage to express these qualities in organized fashion which gives form and order to movement. This student, if he is to enter the creative endeavor, must possess sensitivity and be capable of intense feeling and profound comtemplation. He must learn to understand and value his own emotions and ideas and never to undervalue them.

Paul D. Plowman believes that "Creativity may be thought of as an attitude or process for extending awareness, for overcoming obstacles to thinking and doing, and for producing original and worthwhile products."[1] Creativity in itself is a potential, not a set of accomplishments.

Researchers have identified certain traits which tend to appear in personalities of creative individuals in all fields. Most scientific observers have noted the drive and intense energy with which these individuals apply themselves to a task. Gardner states that the creative man "has faith in his capacity to do the things that he wants and needs to do in the area of his chosen work."[2] The creative person has not been trapped into set, standardized patterns of behavior or response, but we are well aware of the fact that the school can thwart, frustrate, and block the creative impulse.

Ryland W. Crary feels that the school must undertake the responsibility for the development of the creative-aesthetic potential of students.[3] If dance educators are to foster and, indeed, nurture the creative environment for students, they must focus on the student—not the subject matter. Crary states that the real "subjects" of education are the students.[4] It is not surprising, since contemporary society's demand for productivity has spread even into the realm of education and the arts, that educators have become preoccupied with the product. As part of physical education, dance educators have joined the chorus of those who objected to and fought against the emphasis that the athletic coach has placed on the product—the winning record—as opposed to the student and his needs. Yet, too often we have engaged in a similar activity. College campuses abound with semi-professional dance groups which exploit the technical talent and skill of a few technicians but seldom use the creative talents of the students. I submit that, as dance educators, we must re-examine our purpose and redefine our objectives for dance education in terms of the student and not in terms of the annual dance production.

As educators we have a responsibility to the student as a human being first and foremost. Our programs should exist for him and not for self-agrandizement. We must learn to move toward the student's frame of experience. If the student is to flourish creatively, educators must be available, trustworthy, objective, and nonjudgmental; we have the awesome responsibility of making learning a matter of involvement, participation, and discovery.

Crary believes that the educational environment can add to the actualization of fulfillment for the student in the following ways:

The school can build and increase the intelligence of the child.

The school can motivate or remonstrate the human person toward human growth and fulfillment.

The school can support the child in his quest to discover himself and can help to build a secure personality, to build the indomitable ego.[5]

Dance education can adequately provide the environment for such fulfillment of the student. Further, the dance educator can meet the basic requirements that Crary sets forth for the educator who wishes to be considered professional: (1) substantial understanding of a field of knowledge, (2) practical skill in the organization of a learning situation, and (3) knowledge of the learner and the matters relevant to his learning.[6]

In addition to these requirements, the dance educator must know his field in relation to other subjects the student has studied and those he is presently engaged in, and he must be accomplished in group dynamics, human relations, interpersonal relationships, and in initiating though-provoking problem solving techniques.

The student should have the opportunity to seek his identity, bring meaning to his role, express his ideas, and find reassurance in creative attempts. The age, personality, and experience of the learner should be considered. Brunner's method of discovery may have to be combined with Gagne's theory of guided learning.[7] Jackson has stated the importance of the educator's ability to bring relevance to the examples he

uses, to express concern over the progress of the student performance—in general, to respond as one individu to another.[8]

The dance educator who can accept himself and his feelings seems to have a more favorable effect on the student. He has no need for facade or insincerity; he does not impose his ideas upon his students, but he does make his knowledge and experience available when needed. He becomes a resource person who provides the climate suitable for creative activity.[9] We should not be concerned with teaching the student what *we* know; rather we should strive to stimulate the student to extend his own knowledge.

If, as dance educators, we encounter resistance to educational theories, be certain that we must believe in ourselves, our students, and the future. As Robert Henri has aptly stated: "Do not let the fact that things are not made for you, that conditions are not as they should be, stop you. Go on anyway. Everything depends on those who go on anyway."[10] We must not become discouraged in face of adversity; we must cling to our beliefs and forge a new path, gain a new foothold, and secure a new frontier for the seeds of creativity to be sown and harvested.

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THEATRE IN EDUCATION: THE BELGRADE TEAM

by Helane Rosenberg
Florida State University

Drama and education. Do they belong together? Can they be brought together? How?

A new movement is suggesting new solutions to many of the old problems in drama in education. The movement, known as Theatre in Education, began in 1964 at the Belgrade Theatre in Coventry, England.

The key to Theatre in Education is the actor/teacher, who is trained or experienced in theatre and education. The educational training of the actor/teacher makes it possible for him to work closely with classroom teachers and to understand the needs and the educational objectives of teachers and pupils. The theatre training of the actor/teacher makes it possible for him to meet these needs and attain these objectives in more stimulating ways than those conventionally used in the classroom. Theatre in Education can use themes that are meaningful to school children in a way that the conventional theatre cannot. Moreover, Theatre in Education stimulates the teacher's interest in the use of drama in education.

Since 1964 Theatre in Edcuation has spread, but the Belgrade operation, which is the oldest, is typical. Its method of operation is simple. Actor/teachers work in teams that regularly tour the schools in their district. Besides touring with shows that are specially written for various age levels, the teams conduct workshops for children, offer courses for teachers, and give instruction in the physical workings of the theatre.

The program of Theatre in Education did not spring into existence fully developed. After the beginnings at the Belgrade, participants did research on the school curriculm and the limitations of the school environment. On the basis of the research findings, the actor/teachers divided suitable plays for various age groups. Stories and legends were used as the basis for sessions with older children. Because the cooperation and the understanding of the teachers are essential in the success of Theatre in Education, a course in educational drama was developed for teachers. Part of the course is given before a team visits a school; the remainder of the course is given afterward. The team hopes "not only to provide meaningful experiences for the children, but [also to] leave a teacher stimulated to continue the work" (1: 5).

With slight variations, most Theatre-in-Education team works in similar ways. A Belgrade team travels regularly to the schools in its district. The first visit is a full-day appearance. Later the team makes half-day visits.

The program is varied to meeting the needs of the individual schools, but certain features are common to all programs. Because the team must first win the children's attention, the team devises programs that are meaningful socially or personally to a particular school or age group. After the performance, the actor/teachers, already celebrities in the children's eyes, present a drama lesson that is in some way related to their performance. Or the cast may lead a discussion on the ideas in the play or the improvision.

The special contribution of the actor/teacher is his ability to relate to a child on the child's level and in the child's environment. The actor/teacher can almost do no wrong. Unlike the classroom teacher, whom the child sees daily, the actor/teacher seems special. The child feels that he is in touch with someone magical. The actor/teacher can therefore accomplish many of the aims of drama in education much more quickly than the classroom teacher.

The actor/teacher works with the classroom teacher. A lesson is never planned without consulting the curriculum of the classroom teacher. In fact, the actor/teacher team is so concerned with working closely with the classroom that it always conducts workshops to help the teacher continue the work until the team's next visit.

Classroom teachers are essential to the Belgrade program of Theatre in Education. The teachers are involved at all levels of the lessons, for the program would not be possible without their active cooperation. The daily dialogue between the team and the teachers helps Theatre in Education improve its methods and realize its potential. This dialogue can occur because the actor/teachers are themselves educators.

In the past, conventional actors have met with difficulties in school systems because they knew little about education. The actor/teachers have no such difficulties; they have had cross-training; they realize the importance of both theatre and education. The Belgrade has combined the two elements and developed productions that entertain and achieve a definite purpose beyond entertainment.

Indeed, the actor/teachers never lose sight of their educational value. They experiment in the use of drama to extend their pupils' interests and capabilities. They invent and carry out drama projects, based on the school curriculum, to heighten personal, cultural, social, and political consciousness. The intent is not to encourage young people to study theatre as specialized discipline or to adopt theatre as a career. The intent is simply to realize the educational potential of drama and theatre.

One of the greatest obstacles, the Belgrade has found, is the lack of good children's plays. As a result, the Belgrade has chosen not to work as a conventional theatre group but as an improvisational one. The advantage is that the team is not limited to hackneyed scripts, but can develop original materials to meet the needs of a particular school. For this purpose the team at the Belgrade includes a musician, a technician, a designer, a writer, and a specialist in speech and movement, all of whom are also teachers.

The ability of Theatre in Education to produce programs appropriate for its audience is one of the chief reasons for the success of the team. But the educational value of Theatre in Education should not overshadow its theatrical nature. The Theatre-in-Education team performs for children in schools and in its

own arena house. But the team also performs with the main company of the Belgrade on the large proscenium stage. The actor/teachers are stimulated daily, not only by their work with the children but also by their work in the more traditional dramatic forms. The program assures a balance. Here is insurance that neither of the two halves of the actor/teacher's personality will overwhelm the other.

The underlying purpose of the Theatre in Education is to "hand back personal creativity and emotional experiences to children who are increasingly becoming nothing more than passive recipients of information handed out by others" (1: 1).

The team usually accomplishes its underlying purpose by presenting the outlines of a situation and asking the class to complete the story or solve the problem. By heightening the drama lessons, months of work are compressed into a single drama session. This session is led by the actor/teachers. The classroom teacher then has only to build on the motivation instilled by the actor/teachers' team and continue the work.

The lessons vary from age group to age group, but all are based on the same basic principle. The Theatre-in-Education program is divided into eight divisions, each designed for a particular audience.

Programs for infants (ages five to seven) usually begin with a story told by means of puppets or toys. For very young infants, or for children of mixed ages, the team conducts free-activity sessions. Each child can find the activity appropriate for him. In working with infants, the freer the organization, the more likely the children are to use their natural inventiveness. Older infants take part in more structured programs. The team feels that older infants to improvise as a group. These more structured programs take the children into situations outside their environment and extend their experience.

The work of the Belgrade team with juniors (ages eight to ten) is more advanced. The team involves the children in the reconstruction of historic events. The hope is that the activities will "fire up the imagination and open up horizons" (1: 20). The team begins by taking groups of children into different classrooms where they work on ideas, exercises, and improvisations related to the designated theme. The planning culminates in an improvised performance by the actor/teachers and the children, or by the children alone. The team stimulates creativity by providing lights, sound effects and props and instructing the children in their use. This practice not only stimulates the children's imagination but also acquaints them with the technical conventions of the theatre. In addition, the Belgrade presents conventional plays for the juniors.

The Belgrade Theatre in Education sounds promising, but before similar programs can be started elsewhere, many questions must be answered. How does a team select its actor/teachers? What is the typical background and training of the actor/teachers? How is a team organized? How are responsibilities divided? What sort of liaison does a team establish with the local education authorities?

Despite the uncertainties as to how Theatre in Education could be used elsewhere, the idea of an actor/teacher offers possibilities for both education and theatre. Actor/teachers, because of their unique abilities, bring a refreshing spontaneity of communication to the classroom; they give a happier connotation to the word "education" and enable educators to break away from the desk approach to learning. Finally, the work done in the schools by Theatre-in-Education teams should go far in assuring that there will be a theatre-going public in the future.

Theatre in Education may provide the solution for a number of problems that beset theatre people and educators. If the idea of an actor/teacher can be refined and propagated, the future holds the possibility that education will be not only more entertaining, but also more instructive.

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Reprinted From: *The Elementary School Journal*

CREATIVE USES OF FILM

by Duane Beeler and Frank McCallister
Labor Education Division Roosevelt University

On the first day of the semester, he instructed the students to finish a newspaper story during the 50-minute class period. The subject wasn't important; the idea was simply to write a story and hand it in.

The would-be reporters started pounding away at their typewriters. After 45 minutes, a couple of students handed in their stories; the rest of the class was still writing or revising.

Five minutes later, the bell rang—signaling the end of the class period. The students rushed to finish their stories, but suddenly found themselves in darkness. They were amazed to discover that the professor had turned off the lights and left the room, without a word of explanation.

The students looked at each other for a few moments, wondering what kind of a nut they had been stuck with for the semester. Then it dawned on them what the professor was trying to get across to them. One of the students put it into words:

So *"that* is what a deadline means!"

It's a good bet that none of the professor's students ever forgot that a 10:50 deadline means exactly 10:50 . . . and not one second later. They learned their lesson well because they *experienced* it.

If the professor had simply told them that a deadline was inflexible down to the second, they may or may not have been convinced. Some of them would probably have continued to believe that it couldn't possibly make any difference if a story was one minute late, or five minutes, or even a few hours.

But when they actually underwent the experience of missing a deadline—and having the "editor" turn off the lights and walk out—the message got through: 10:50 means 10:50, miss it and you're dead.

This is why experience is acknowledged to be the best teacher. Or, more accurately, the best teaching aid. The most effective way for a student to grasp something—be it a newspaper deadline or a swimming stroke, a sociological problem or a leadership technique—is to actually experience it.

However, practical experience is not always available . . . but the next best thing may be. The next best thing is *vicarious* experience—when someone watches someone else have the experience and mentally puts himself in the other person's shoes.

The most immediate form of vicarious experience—the form that comes closest to actual experience—is provided by motion pictures. *Not* the incredibly dull, unimaginative and determinedly educational films that students were forced to sit through years ago in grade school . . . but rather the ever-increasing number of high-quality documentary films—and full-length feature films.

A film does not have to be an "educational" film to be educational; many feature films do a superlative job of educating the audience on a particular point through vicarious experience. On the other hand, a film made specifically for educational purposes does not have to be dry, stilted or boring; many of these compare favorably with the best feature films in outstanding writing, direction and production.

"It is comparatively easy to involve students deeply by showing them motion pictures," says a teacher. "There is an almost hypnotic power achieved by the isolation in darkness, the constant play of light and shadow, the compelling absorption of all the senses." Or, as Marshall McLuhan says, "Movies include the viewer; he becomes part of the cast."

Usually this involvement means that the viewer *identifies* with the characters on the screen. When John Wayne uncorks a round-house that sends a card shark flying across the bar, the viewer imagines that *he* is John Wayne . . . and vicariously experiences the thrill of brute power. When Sidney Poitier is refused service in a restuarant, the viewer projects himself in the actor's place . . . and vicariously experiences the degradation of discrimination. When Richard Widmark huddles in a bomb crater as bullets skim over his head, the viewer finds himself in the same predicament . . . and vicariously experiences the terrible fear of the battlefield.

Similarly, when a neophite shop steward sees a film showing a shop steward in action, the vicarious experience shows him what it is like to be a union representative . . . even though he has yet to handle his first grievance. The film may go into some of the ways the situation can be handled. And, through vicarious experience, the new shop steward will find himself in those situations . . . thinking, saying and doing what the celluloid shop steward is thinking, saying and doing.

This is not to imply, however, that the subject of a film must be the same as the subject taught to the audience. A movie such as *Twelve Angry Men* could hardly be called a labor film—yet it has a tremendous amount of value for labor education classes. The film gives the viewer insight into the way men act and react with one another; on the surface, the film is "about" a jury—but this is simply a dramatic vehicle for its penetrating examination of human behavior.

It is obvious that the more a labor leader knows about human behavior, the more effective he will be in his relationships with his union people and with management people.

The best leaders are those with perception—keen power of observation that help them interpret the behavior of others and predict what they will do in various situations. And one of the finest methods of improving perception, of honing these powers of observation, is by watching people in action on film.

Developing perception is much like developing a muscle; the more it is exercised, the stronger it becomes. The value of films in developing perception was described by Michael Roemer, director of *Nothing But a Man* in an article in FILM QUARTERLY:

All of us bring to every situation, whether it be a business meeting or a love affair, a social and psychological awareness which helps us understand motivations and relationships.

This kind of perception, much of it nonverbal and based on apparently insignificant clues, is not limited to the educated or the gifted. We all depend on it for our understanding of other people, and have become extremely proficient in the interpretation of subtle signs—a shading of the voice, an averted glance.

This nuanced awareness, however, is not easily called upon by the arts, for it is predicated upon a far more immediate and total experience than can be provided by literature and the theater, with their dependence on the word . . . or the visual arts, with their dependence on the image.

Only film renders experience with enough immediacy and totality to call into play the perceptual processes we employ in life itself.

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THE HUMANITIES: WHO NEEDS THEM?

by Michael Novak

"What do you do there" strangers ask about my new job. "Humanities," I say. A glaze comes across their eyes.

Recall all the college catalogs you've read and it's easy to understand: third-rate sentiments about the glories of liberal education, values, civilization—beautiful words about *being* and *doing*, authenticity and crisis and wisdom. Remember, then, all the books utterly destroyed by the niggling of professionals. Oh God, how often one wanted to vomit as an absolute pygmy criticized Dostoevsky as if he were Dostoevsky's superior, and his own life gave no sign whatever of coming anywhere close to the depths Dostoevsky wrote of.

Recall, too, how often the "humanities" were pressed down upon one's soul from above, by missionaries from some other world. They did not heed one's own family and neighborhood experiences, knew none of the sounds or smells or doubts or agonies of one's own native world. They tried to indoctrinate one into "universal" experience, better, higher, more real than one's own. There it was, out there: culture. Put it on. Cover your nakedness with it.

Such a view of the humanities is an alienation of the human spirit. Culture is not, in fact, outside people or above people. It is already within us. Culture is to be located, not precisely in our words or declarations or artifacts, but in our imaginations, hearts, bodies, minds: in our gestures, perceptions, actions. Brought to consciousness, shaped, critized, these become the substance and grounding of our ideas. Ideas out of touch with them are lies; and these, out of touch with ideas, are unexamined.

The humanities do not exist in books. They exist in persons. And not solely in individuals but, more accurately, in the cultural histories within which individuals live, move, and have their being. Communities are prior to individuals—in language, sensibility, imagination, emotional pattern, network of ideas. Only gradually does an individual become conscious of the full, complex identity long nourished in his soul by traditions he did not choose. A cultu al inheritance surrounds us as we grow.

Indeed, a many-cultured inheritance. For "the humanities" are not merely "western civ." They are the ways of life and the achievements of spirit of all the peoples of the earth. Today, the immense variety of this planet disrupts our own experience. We are not permitted to ignore other cultures, other perceptions, other ways of life.

No person is infinite. No one can receive every part of planetary experience equally or even accuratley. We are each only ourselves, quite finite and angular. Yet our very selves face new possibilities, are attracted to new ranges of experience and symbol and insight, are slowly, very slowly, nourished by ways of life our grandparents hardly found accessible. We can become planetary in our awareness, not by pretending to universality, but by patiently uniting who we will be to who we have been. Faithful to a past, voyaging into a future.

There is a great discrepancy, then, between what "the humanities" have been and what they must become, between the old humanities and the new. Characteristically, even within Western civilization, the humanities have been transformed in each new cultural era. when Greek culture encountered Hebrew, for example; when Mediterranean culture knew fear under the invasion of Northern culture; when new inventions and a new economic order shifted dominance toward Northern Europe.

Today, powerful currents of experience run through our daily lives, which professionals studying in the humanities have not yet incorporated into their vision. The old humanities do not reflect humanity, only a segment of it. To name but a few areas of unabsorbed experience: to watch television is to live within a scientific and technological organism, deeply affected in one's imagination and physiology; to be a woman is to recognize, even if dimly, that many prevailing cultural symbols are askew; to be of the lower classes--or from regions of low status—is to feel the weight of a foreign culture, that of the northeastern upper class.

There are vitalities and energies in the many American cultures about which our education classes know next to nothing. The gaps in our intelligence and sensitivity are intolerable. What we at present call the humanities is only a patch of human reality.

Arguments about the humanities frequently pose several false antinomies. "Which do you choose," people ask, "high standards, excellence, elites—or mass culture, inarticulateness, low performance?" It is as though one had to choose between democratic values and aristocratic values. The truth is that one may learn to respect the thick human reality of every culture, however "low" or "populist" or "underdeveloped," and to do so with the utmost exactitude and discrimination; and also one may cherish the highest values and standards, and the most delicate perceptions, of the most talented artists and scholars. There is no contradiction between applying one's best intelligence to every person and culture one meets, and applying it to the best works of human genius. Indeed, there is between these two the most powerful connection.

Again, people sometimes oppose "book learning" to "life." Yet surely the point of reading books is to bring about changes in oneself, so as to perceive more accurately, think more clearly, understand otherwise baffling materials more readily: the point of books is to open, not to close, one's soul to life. (On the Old Westbury campus, we had more than enough students who regarded books as carriers of disease. One would have been more impressed if, without books, they had shown signs of superior life. They seemed, instead, to be casualties of the restless, mobile, self-alienated life modernity.)

Our intellectual professionals—the hundreds of thousands of college teachers—have a lot to answer for in these respects. Guardians of our spirit, how contemptuous and blind they have often been to so many cultures and persons in our midst. They work, of course, within a hidden but potent class structure, within a self-complacent cultural stream, and within an economic system that disrupts families, neighborhoods, and living cultures. Even if our intellectuals were saints, they would not be able to save us; intellectuals alone are certainly not enough. But though, rhetorically, many of them blame others for the ills of our culture (businessmen, middle Americans, the churches, television, Archie Bunker), they do not themselves give the human spirit bread. It is sometimes hard to distinguish them from hucksters, from those who hold common people in contempt.

Why should a foundation be interested in the humanities? Because the money on which foundations are built comes from the sweat and toil, the suffering and trust of real people. Wealth did not accumulate by magic: there were live human beings in those mines, factories, and fields. A foundation committed to "helping mankind" can well begin by helping human beings become conscious of the dignity that lies within them, hidden as it may be social disesteem, years of self-hatred, or ignorance.

A major program in the new humanities is surely urgent when many recognize that it is not wealth, nor technology, nor physical resources our civilization lacks—but a vision of humanity that unites the hearts of all in common enterprise. Precisely the human qualities seem most missing in our civilization. No one can doubt our power or our affluence. But our wisdom? Our mutual understanding or compassion or joy in living?

The purpose of a humanities program in a foundation, I would guess, is to elicit from the actual lives of people—particularly in neglected areas of human life—those qualities that make a civilization worth living in. If the institutions that should be doing that job are not doing it, one ought to look for ways to bring them to their senses. Or to find other institutions that might better do the job.

A major first task is to examine every influential form of modern life—including professions such as medicine, law, journalism, the sciences—that shape all who enter them in certain ways of perceiving and acting. A new conception of the humanities must be international in its sensitivities, and catholic in its respect for the concrete texture of all the ways in which human beings actually live today. Much that was ignored by the old humanities needs to be inquired into, articulated, and critized, within a major new intellectual transformation. Only under such a transformation will the humanities be faithful to what is happening to human beings in our era.

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COMMUNITY ARTS PROGRAMS AND EDUCATIONAL EFFECTIVENESS IN THE SCHOOL

1. HIGHEST LEVEL OF EDUCATIONAL EFFECTIVENESS:

   A. *The form, content and structure of the program grow out of a cooperative effort* by school personnel (teachers, curriculum specialists, administrators), artists and arts organization representatives, and are related to and supportive of the content of teaching and learning in the schools.

   B. *Programs are planned as an on-going series of related educational events.*

   C. *The program includes the participation of artists who serve as resources to teachers and students* in a variety of direct teaching and learning activities. These include creative experiences or demonstrations of the techniques, skills and talents indigenuous to their particular profession.

   D. *Preparatory and follow-up curriculum materials* planned specifically for the program are provided to the schools. These materials result from work done jointly by school representatives, artists and arts organization educational staff. Related visual and written materials and resources such as slides, recordings, tapes, films, reproductions and teachers in classrooms.

   E. *In-service training is available to teachers* in order that they have a general understanding of the arts organization, its purposes, its resources and the nature of its services in terms of curriculum development.

   F. *Orientation and training are available to artists and arts organization educators* so they have an understanding of the nature of school, the content of the educational program, and the learning characteristics of students at different age levels.

   G. As a result of the foregoing, *the arts event becomes part of the process of teaching and learning,* not just a "field trip", time off from school work or another assembly program.

2. MIDDLE LEVEL OF EDUCATIONAL EFFECTIVENESS:

   A. The content of the program is planned by arts organization educators with some help from school personnel, but is not focussed on the content of school studies.

   B. Programs are isolated and sporadic events.

   C. Contact with artists is limited.

   D. Some preparatory materials are provided to the schools for the arts events. Few related materials are available in the schools.

   E. No in-service training is available to teachers. Often they have no more information about the arts event or organization than the children they accompany.

   F. No training is available to artists or arts organization educators. They assume an automatic interest or curiosity on the part of teachers and children. Capability to work with different age groups is learned on the job by trial and error.

   G. The arts event is of some value to children and teachers, but remains separate from the larger educational program of the schools.

3. LOW LEVEL OF EDUCATIONAL EFFECTIVENESS:

   A. The content of the program is accidentally determined by the fact that the arts organization has a special event it feels has some significance for the schools and the schools decide to send all fifth grade classes and their teachers to it.

   B. Programs are single, isolated, unrelated events or activities.

   C. Artists are not involved as resources to teachers and students in the program.

   D. No preparatory or follow-up materials are available.

   E. No in-service training is available for teachers.

F. Arts organization representatives do not work with teachers and students since their regular responsibilities make very heavy demands on their time, or the schools have not made appointments for their classes in advance.

G. Educationally, the arts event is of dubious value to students and teachers.

Excerpted From: "An Emerging Pattern for Educational Change: The Arts in General Education."

AESTHETIC EDUCATION: USING ALL YOUR SENSES

by Sherry Browning
Aesthetics Educator Program, CEMREL, Inc.

The Aesthetic Education Program of CEMREL, Inc., the national educational laboratory at St. Louis which arose out of a need to educate our aesthetic sensibilities.

But what is aesthetic education? It is any number of planned learning experiences which make the learner more able to say, "It's beautiful," "Perfect!" "That's it!" and more able to say it more often. Aesthetic education is instruction designed to enrich people's lives by increasing their capacity to use their senses joyfully in experienceing their world. The meaning to be found in aesthetic experiences depends upon the person's ability to truly use those experiences, to know their significance, and discriminate among their properties. And it is the responsibility of education to sharpen, perhaps to uncover, the perception of these experiences.

Under the auspices of the Arts and Humanities Division of the Office of Education, Ohio State University and CEMREL undertook the research which was a necessary antecendent to actual development of curriculum materials. Then, in the late 1960's CEMREL began work on a K-6 curriculum in aesthetic education with primary support from the Office of Education and, later, from the National Institute of Education.

This curriculum is structured around six centers of attention: Aesthetics in the Physical World; Aesthetics and the Arts Elements; Aesthetics and the Creative Process; Aesthetics and the Artist; Aesthetics and the Culture; and Aesthetics and the Environment. Several curriculum units or packages are being developed in each category. Materials in Aesthetics in the Physical World teach children about the aesthetic qualities and physical properties of elements such as light, space, motion, and sound. The second center of attention, Aesthetics and the Arts Elements, establishes the relationship of the parts of a work of art to the whole work—for example, the relationship of texture or shape to painting or movement to dance. Aesthetics and the Creative Process provides children with the opportunity to select and arrange elements in an art form, just as an artist is, as well as how and why he or she creates. Most of the packages in this series are near completion; the projected completion date for the total elementary program, 40 units, is 1975.

Each of the packages undergoes a lengthy development and testing process. The curriculum developers—one in each of six art forms, the visual arts, theater, literature, music, dance, and film/photography—translate aesthetic concepts into multimedia materials for children and develop a teacher's guide. The package is hothoused (the first teaching of a complete set of materials by a classroom teacher) with the curriculum developer and an evaluator looking on. The materials are then revised and taught to the program staff in a general review session. Finally, the materials are pilot tested in three or more classroom settings of varying socioeconomic levels. An important evaluation concern at this point is to determine whether the materials can be taught without the aid of special training or without program staff. After final revisions, the materials are sent to the publishers, the Viking Press and Lincoln Center for the Performing Arts. They are published under the title of "The Five Sense Store."

The goal of the Aesthetic Education Program is to integrate aesthetic education as an area of study into the general education of every child. The program staff has recently begun work in two other areas: teacher education and television. The teacher education component has two objectives: development of teacher materials and establishment of seven aesthetic education learning centers. Each of these centers will develop a model program for training teachers and administrators on the undergraduate and graduate levels, on both a preservice and an inservice basis. Another function of the centers, which are housed in universities, school districts, and arts organizations, is tot test the teacher materials currently under development. Each center will house modular furniture designed by the program. As the centers begin to function, a communications network among other school districts, universities, and arts organizations will be established. This network will foster new aesthetic education programs and increase the scope of those already in existence.

At present aesthetic education learning centers have been established at Illinois State University at Normal; Oklahoma City University (in cooperation with the Creative Education Laboratory); the Performing Arts Foundation of Long Island, New York; and the Oakland, California, City Schools (in conjunction with the Antioch School District). Liaison between the centers and CEMREL has been established through the Aesthetic Education Group, representatives from each of the centers, and CEMREL staff members.

The television project will develop six programs to be used for teacher training and community involvement projects. At present consultants and program staff member are writing the content for each of the six shows. Projected completion date is 1975.

Aesthetics Education Program materials have been developed and tested in some 40 states and in over 200 school systems. These materials are a curriculum resource which can be sequenced to fit the needs of individual school systems. The resulting curriculum designs will be the tools for implementing the program's ultimate goal: aesthetic education as an area of study in public schools throughout the U.S.

Reprinted From: *Phi Delta Kappan*

FEDERAL AND PRIVATE MONIES

GIFTED AND TALENTED CHILDREN

Sec. 404 (a) The Commissioner shall designate an administrative unit within the Office of Education to administer the programs and projects authorized by this section and to coordinate all programs for gifted and talented children and youth administered by the Office.

(b) The Commissioner shall establish or designate a clearinghouse to obtain and disseminate to the public information pertaining to the education of gifted and talented children and youth. The Commissioner is authorized to contract with public or private agencies or organizations to establish and operate the clearinghouse.

(c)(1) The Commissioner shall make grants to State educational agencies and local educational agencies, in accordance with the provisions of this subsection, in order to assist them in the planning, development, operation, and improvement of programs and projects designed to meet the special educational needs of gifted and talented children at the preschool and elementary and secondary school levels.

(2)(A) Any State educational agency or local educational agency desiring to receive a grant under this subsection shall submit an application to the Commissioner at such time, in such manner, and containing such information as the Commissioner determines to be necessary to carry out his functions under this section. Such application shall--

(i) provide satisfactory assurance that funds paid to the applicant will be expended solely to plan, establish, and operate programs and projects which--

(I) are designed to identify and to meet the special educational and related needs of gifted and talented children, and

(II) are of sufficient size, scope, and quality as to hold reasonable promise of making substantial progress toward meeting those needs;

(ii) set forth such policies and procedures as are necessary for acquiring and disseminating information derived from educational research, demonstration and pilot projects, new educational practices and techniques, and the evaluation of the effectiveness of the program or project in achieving its purpose; and

(iii) provide satisfactory assurance that, to the extent consistent with the number of gifted and talented children in the area to be served by the applicant who are enrolled in nonpublic elementary and secondary schools, provision will be made for the participation of such children.

(B) The Commissioner shall not approve an application under this subsection from a local educational agency unless such application has been submitted to the State educational agency of the State in which the applicant is located and such State agency has had an opportunity to make recommendations with respect to approval thereof.

(3) Funds available under an application under this subsection may be used for the acquisition of instructional equipment to the extent such equipment is necessary to enhance the quality or the effectiveness of the program or project for which application is made.

(4) A State educational agency receiving assistance may carry out its functions under an approved application under this subsection directly or through local educational agencies.

(d) The Commissioner is authorized to make grants to State educational agencies to assist them in establishing and maintaining, directly or through grants to institutions of higher education, a program for training personnel engaged or preparing to engage in educating gifted and talented children or as supervisors of such personnel.

(e) The Commissioner is authorized to make grants to institutions of higher education and other appropriate nonprofit institutions or agencies to provide training to leadership personnel for the education of gifted and talented children and youth. Such leadership personnel may include, but are not limited to, teacher trainers, school administrators, supervisors, researchers, and State consultants. Grants under this subsection may be used for internships, with local, State, or Federal agencies or other public or private agencies or institutions.

(f) Notwithstanding the second sentence of section 405(b)(1) of the General Education Provisions Act, the National Institute of Education shall, in accordance with the terms and conditions of section 405 of such Act, carry out a program of research and related activities relating to the education of gifted and talented children. The Commissioner is authorized to transfer to the National Institute of Education such sums as may be necessary for the program required by this subsection. As used in the preceding sentence the term "research and related activities" means research, research training, surveys, or demonstrations in the field of education of gifted and talented children and youth, or the dissemination of information derived therefrom, or all of such activities, including (but without limitation) experimental and model schools.

(g) In addition to the other authority of the Commissioner under this section, the Commissioner is authorized to make contracts with public and private agencies and organizations for the establishment and

operation of model projects for the identification and education of gifted and talented children, including such activities as career education, bilingual education, and programs of education for handicapped children and for educationally disadvantaged children. The total of the amounts expended for projects authorized under this subsection shall not exceed 15 per centum of the total of the amounts expended under this section for any fiscal year.

(h) For the purpose of carrying out the provisions of this section the Commissioner is authorized to expend not to exceed $12,250,000 for each fiscal year ending prior to July 1,1978.

ELEMENTARY AND SECONDARY SCHOOL EDUCATION IN THE ARTS

Sec. 409. The Commissioner shall, during the period beginning after June 30, 1974 and ending on June 30, 1978, through arrangements made with the John F. Kennedy Center for the Performing Arts, carry out a program of grants and contracts to encourage and assist State and local educational agencies to establish and conduct programs in which the arts are an integral part of elementary and secondary school programs. Not less than $750,000 shall be available for the purposes of this section during any fiscal year during the period for which provision is made in the preceding sentence.

FEDERAL PROGRAMS

A selection of federally funded programs (DHEW, USOE) which foster the development of the arts and humanities in the public schools is presented in the following pages.

Contents

We wish to express our appreciation for permission to reprint these excerpts from a forthcoming book by the Federal Council on the Arts and Humanities, Washington, D.C.

1. ELEMENTARY AND SECONDARY SCHOOL EDUCATION IN THE ARTS

DESCRIPTION: Elementary and Secondary Education in the Arts, formerly called the Alliance for Arts Education, through negoiated contracts, enables state education agencies to strengthen their arts education programs and to provide assistance and services to State Alliance for Art Education (AAE) Committees. It also seeks to make the John F. Kennedy Center for the Performing Arts more accessible to students as participants and performers.

To be eligible for funding, state AAE Committee should be broadly representative of the fields of education and the arts, show ability to foster closer relationships between organizations representing those fields, and be capable of assessing the educational and artistic quality of programs.

Proposals will be considered only from state agencies that financially support arts education programs in their states. Proposed programs should be: (1) cooperatively planned and implemented by arts organizations, state education agencies and/or schools systems, (2) representative of many art disciplines, (3) integrated within the existing curriculum, and (4) adaptable for replication by other states. Existing as well as potential programs may be considered for support. Proposals for state AAE meetings, communication with members, and limited staff support will also be considered.

WHO MAY APPLY: State education agencies submit applications in behlaf of state AAE committees.

ASSISTANCE: Negotiated contracts. Range: $1,500 - $10,000. Average: $5,516.

EXAMPLE: The AAE budgeted $200,000 in FY 1974 for the support of state AAE committees. Much of this money went to establish and operate these committees, now in more than 40 states. An example of a program at the John F. Kennedy Center is "Showcase Programs," through which students can perform and display their art at the Center.

OBLIGATIONS: FY 1974 - $500,00. FY 1975 - $750,000.

ENABLING LEGISLATION: The Education Ammendments of 1974 (P.L. 93-380) signed into law in August, 1974. Sections 402 and 409 authorize this program, through the end of FY 1978.

2. EDUCATIONAL TELEVISION

CONTACT: Special Projects Branch
Equal Educational Opportunity Program
Bureau of School Systems
Office of Education
Washington, D.C. 20202

DESCRIPTION: The Special Projects Branch grants to or contracts with public or private nonprofit agencies with expertise in developing television programming that has educational value and presents activities that include and appeal to children from many ethnic groups. Such programming should aid in eliminating, reducing or preventing minority group isolation and assist school children in overcoming the educational disadvantage of such isolation.

WHO MAY APPLY: Public and nonprofit private organizations, such as media organizations and file or tape production houses.

ASSISTANCE: Project grants or contracts.

EXAMPLE: The type of project funded varies substantially from year to year. Programs may be developed for audiences from preschool to secondary school ages. In FY 1975, a television station in Pullman, Washington is producing a series of five programs on the history of blacks in the Northwest. Connecticut Public Television is programming a ten part dramatic series featuring a Puerto Rican family. The Spokane, Washington public schools' television station is presenting a series of programs on the history and culture of the Plateau Indian Tribes.

OBLIGATIONS: FY 1973 - $11,200,000 (est.) FY 1974 - $6,890,000 (est.)

ENABLING LEGISLATION: Education Ammendments of 1972, Title VII, Emergency School Aid Act, PL 92-318; Title 45 CFR, Part 185, Emergency School Aid, Subpart H. Section 641, Title VI of PL 93-380 extends this program through FY 1976.

3. SPECIAL ARTS PROJECTS

CONTACT: Special Arts Projects Branch
Office of Education
Washington, D.C. 20202

DESCRIPTION: Grants are awarded for special projects that help children to develop both appreciation for art and to develop their own creative artistic abilities by direct contact with artists from various art disciplines (poetry, theatre, visual arts, dance, film and music) and of various racial and ethnic backgrounds. Projects should also provide opportunties for interracial and intercultural communication and understanding.

WHO MAY APPLY: Public agencies or organizations that administer state-wide arts programs, such as state arts or education agencies.

ASSISTANCE: Project grants. Range: $50,000 - $100,000.

EXAMPLE: Grants are made to state councils that coordinate with local school districts. In FY 1975 awards were given to 11 state art and education agencies. The Illinois Arts Council, Chicago, received $99,914 to develop projects in theatre, dance and the visual arts for schools in Park Forest, Harvey, Makham and Kankakee. The Louisiana State Department of Education, Baton Rouge, received $83,100 for programs in dance, theatre and the visual arts in 12 Louisiana school districts.

OBLIGATIONS: FY 1973 - $0 FY 1974 - $1,000,000.

ENABLING LEGISLATION: Educational Ammendments of 1972, Title VI, Emergency School Aid Act, PL 92-318. PL 93-380 extends this program through FY 1976. State art agencies can use funds only to support art programs in public school districts that are eligible to receive assistance under the Emergency School Aid Act, that is, districts that are implementing plans to desegregate schools, to eliminate, reduce or prevent minority group isolation, or to aid school children in overcoming educational disadvantages of minority group isolation. Eligible schools are those with 20-50% minority students. Grant applications may request assistnace in developing proposals from the Special Projects Branch, Bureau of School Systems, Office of Equal Educational Opportunities Programs, Office of Education, Washington, D.C. 20202

4. ETHNIC HERITAGE STUDIES PROGRAM

CONTACT: Ethnic Heritage Studies Branch
Division of International Education
Office of Education
Washington, D.C. 20202

DESCRIPTION: Grants are awarded for the development of curriculum materials to help elementary, secondary and postsecondary students learn about the culture of many ethnic groups and their contribution to the cultural heritage of the United States. Curriculum materials should relate to the literature, art, and drama of particular ethnic groups, their history, geography, society, language and economy, and their contributions to the American heritage.

Program proposals must provide for the dissemination of materials as well as the training of persons using them. Cooperation with other persons or groups involved in ethnic heritage programs is required.

Each application is reviewed by a panel that includes: epxerts in ethnicity, curriculum, and personnel development, social sciences or humanities, and members whose ethnic backgrounds relate to the ethnic groups who are subjects of the proposal.

The majority of the proposals received and funded are for multi-ethnic projects. Special grants are made for major urban or rural area, state, regional or national programs. Art and music curriculum materials should be developed in accordance with existing school programs.

WHO MAY APPLY: Public or private, nonprofit educational organizations, local or state educational agencies and institutions, including postsecondary institutions as defined in the Elementary and Secondary Education Act, Title VII, Section 701.

ASSISTANCE: Project grants; Range: $11,000 - $95,000 (regular). Average: $60,000 (regular), $200,000 (special).

EXAMPLE: Forty grants (2.7% of submitted proposals) were made in FY 1974, including awards to: Southern Illinois University at Carbondale to develop a program of "Drama and Theatre of Baltic-American Youth"; Boston Children's Museum to sponsor an "Ethnic Discovery Project;" Duquense University Tamburitzans Institute of Folk Arts to develop an "Ethnic Heritage Studies Kit."

OBLIGATIONS: FY 1974 - $2,375,000.

ENABLING LEGISLATION: Elementary and Secondary Education Act, Title IX, Section 901. Section III, Title I of PL 93-380 extends the program through FY 1978 at $15,000,000, the same level as FY 1973 funding.

5. SCHOOL LIBRARY RESOURCES, TEXTBOOKS AND INSTRUCTIONAL MATERIALS

CONTACT: Office of Libraries and Learning Resources
Office of Education
Washington, D.C. 20202

DESCRIPTION: Grants are awarded to state and local educational agencies to acquire school library resources such as books, periodicals, documents, audio-visual and other related materials, textbooks, and other printed and published instructional materials to be used by public and private elementary and secondary school children and teachers to improve students' learning opportunities.

WHO MAY APPLY: Grants are awarded to the states on a formula basis. Local educational agencies apply to the state education agency's chief state school officer for aid.

ASSISTANCE: State formula.

OBLIGATIONS: FY 1974 - $90,250,000.

ENABLING LEGISLATION: Elementary and Secondary Education Act, Title II or IV. Funding for School Library Resources has been authorized through FY 1978 by the Education Ammendments of 1974 (PL 93-380, signed into law in August, 1974). Beginning in FY 1976, if certain legislative conditions are met, School Library Resources will be consolidated with funds for Strengthening Instruction Through Equipment and Minor Remodeling (see below) and Guidance, Testing and Counseling, part of Supplementary Edcuational Centers and Services (see below) to form a new program, "Libraries and Learning Resources." Such consolidation would mean that funds could be used for one, several, or all of the purposes authorized, and funding decisions would be made at the state and local levels instead of at the Federal level. If the conditions for consolidation are not met, School Library Resources will remain a separate (categorical) program. Contact the office listed above for current information on the status of consolidation.

6. STRENGTHENING INSTRUCTION THROUGH EQUIPMENT AND MINOR REMODELING

CONTACT: Director, Media Resources
Division of Library Programs
Office of Education
Washington, D.C. 20202

DESCRIPTION: To strengthen and improve elementary and secondary school instruction in 12 specific academic subjects - including the arts - funds are awarded for the acquisition of laboratory and other special equipment and materials and minor remodeling of space used for such equipment. Federal funds generally cover no more than 50% of project costs and may not be used to purchase textbooks and consumable ssupplies.

WHO MAY APPLY: State educational agencies receive and distribute formula grant funds to local school districts according to their priorities. Private schools apply to the Federal office.

ASSISTANCE: Matching formula grants to public schools; loans at reduced interest rates to private schools.

EXAMPLE: In FY 1972, 8.1% of federal funds expended for this program were expended for arts and humanities projects, including support for: a Wisconsin social studies specialist to develop a TV series called "Comparative Cultures," which was broadcast on the state network; the New Jersey State Department of Education to employ art consultants to work with the staff of all four year colleges in the state to develop a core curriculum in the arts; the Caswell Center in North Carolina, an institution for mentally retarded youngsters, to expend its art and music program, including the purchase of a kiln, drying rack, and musical instruments.

OBLIGATIONS: FY 1973 - $2,000,000. FY 1974 - $47,750,000 (including $250,000 for private schools). FY 1975 - $26,500,000 (including $250,000 for private schools, estimated).

ENABLING LEGISLATION: National Defense Education Act of 1958, as amended, Title III. PL 85-864, as amended. Beginning in FY 1976, if certain legislative conditions are met, Strengthening Instruction Through Equipment and Minor Remodeling will be consolidated with funds for School Library Resources (see above) and Guidance, Testing and Counseling, part of Supplementary Educational Centers and Services (see below) to form a new program: "Libraries and Learning Resources." Such consolidation would mean that funds could be used for one, several or all of the purposes authorized, and funding decisions would be made at state and local levels instead of at the Federal level. If the condititions are not met, Strengthening Instruction will remain a separate (categorical) program. Contact the office listed above for current information on the status of consolidation.

7. SUPPLEMENTARY EDUCATIONAL CENTERS AND SERVICES

CONTACT: Director
Division of Supplementary Centers and Services/SLEP
Bureau of School Systems
Office of Education
Washington, D.C. 20202

DESCRIPTION: Support is given for exemplary and innovative projects and educational centers which meet critical educational needs in each state, and for state and local programs of guidance, counseling and testing. The arts have been an integral part of the focus of many projects, especially those for curriculum development.

WHO MAY APPLY: State education agencies, which award grants to local school districts with projects that meet program requirements.

ASSISTANCE: Formula grants with spending stipulations. Each state receives a base allocation of $200,000.

EXAMPLE: Support has been given to Colorado Caravan, a traveling troupe of six actors, which presented live theatre to Colorado students and conducted post-performance workshops with student audiences; the North Carolina Creative Art Center which provided fifth and sixth graders with concentrated exposure to music, drama and art for three years; the Studio Art Center in Washington for gifted students of fourth grade and up, who received full credit for attending the Center one day a week.

OBLIGATIONS: FY 1973 - $126,743,000 (est.).

ENABLING LEGISLATION: Elementary and Secondary Education Act of 1965, as amended, PL 89-10, as amended, Title III. Funding for Supplementary Educational Centers and Services has been authorized through FY 1978 at the same level as FY 1973, by the Education Amendments of 1974 (PL 93-380, signed into law in August, 1974). Beginning in FY 1976, if certain legislative conditions are met, Guidance, Testing and Counseling, part of Supplementary Educational Centers, will be consolidated with funds from Strengthening Instruction Through Equipment and Minor Remodeling (see above) and School Library resources (see above) to form a new program: "Libraries and Learning Resources." The remianing sections of Supplementary Educational Centers and Services would be consolidated with Title V and Sections 807 and 808 of the Elementary and Secondary School Education Act. Such consolidation would mean that funds could be used for one, several or all of the purposes authorized, and funding decisions would be made at the state and local levels instead of at the Federal level. If the conditions are not met, Supplementary Educational Centers and Services would remain a separate (categorical) program. Contact the office listed above for current information on the status of consolidation.

8. AID FOR CURRICULUM DEVELOPMENT

CONTACT: International Studies Branch
Division of International Education
Office of Education
Washington, D.C. 20202

DESCRIPTION: The following programs support curriculum development in foreign area studies, that is, the study of foreign countries and geographical areas which includes their language, politics, culture, and artistic life.

Foreign Curriculum Consultants. Project grants (8 - 10 months) to state departments of education, large elemntary and secondary school systems, four-year colleges, groups of community colleges, or nonprofit educational organizations to bring foreign specialists to the United States to assist in developing foreign area studies.

Group Projects Abroad. Project grants to state departments of education, individual or consortia of institutions of higher education or nonprofit educational organizations for: overseas seminars and workshops (lasting a minimum of six weeks) studying a foreign culture or particular aspect of that culture; curriculum development projects (lasting from 2 to 12 months); group research projects (lasting from 6 weeks to 12

months) to study nonwestern languages and foreign area studies. Participants must be secondary school teachers, instructors, graduate students, and/or upperclassmen planning to teach in the funded fields. With few exceptions, projects are limited to countries where U.S. holdings of local currency are available: at present, Egypt, Pakistan, Poland Tunisia, and India.

ENABLING LEGISLATION: Mutual Educational and Cultural Exchange Act of 1961 (Fulbright-Hays) (PL 87-256).

9. AID FOR THE DISABLED

CONTACT: See appropriate program listed below.

DESCRIPTION: While the following Office of Education programs do not single out the arts for assistance, arts-related proposals which satisfy program objectives and requirements may be considered.
Bilingual Education (ESEA, Title VII). Supplementary project grants to local and higher education agencies; grants for joint projects of higher education institutions and local education agencies; and Bureau of Indian Affairs schools and private nonprofit tribally operated Indian schools serving Indian children. Funds are to be used for the development and operation of bilingual education programs for non-English speaking children (ages 3-13). A "cultural heritage" component is required in all proposals, especially those for early and elementary level education projects.
Recently funded arts-related projects include: A Florida curriculum development project which used fine arts to teach academic skills; traveling theatre groups which taught academic skills to children through plays; the production of such teacher aids as animated films on Mexican and Mexican-American culture; and a bilingual television series in Texas which sought to help elementary grade Spanish-speaking children adapt to English-speaking schools. Education Amendment of 1974 (PL 93-380) authorizes this program through the end of FY 1978.

CONTACT: Application Control Center
Contracts and Grants Division
Office of Education - Bilingual Education
Washington, D.C. 20202

Dropout Prevention (Elementary and Secondary Education Act, Title VIII, as amended). Project grants to local educational agencies to develop educational programs aimed at reducing the number of children who fail to complete elementary and secondary education. In FY 1974, 19 projects focused on raising reading and mathematics levels, career education, pupil services, staff training and special services for students, such as the emotionally disturbed and unwed mothers. To date, no proposals have included arts components. Education Amendments of 1974 (PL 93-380) authorizes this program through the end of FY 1978.

CONTACT: Office of Career Education
Division of Educational Systems Development
Office of Education
Washington, D.C. 20202

Educationally Deprived Children: American Indians (Elementary and Secondary Education Act, Title I, as amended). Formula grants to state education agencies to establish or improve (either directly or through local school districts, including Bureau of Indian Affairs schools) Indian educational programs. An example of an arts-related ESEA program is Cultural Follow Through, serving four BIA area offices. Working in a van, two Indian arts specialists serve the schools in their area, sponsoring teacher workshops and making available such resources as art and artifacts of the area, an art library, art materials, supplies and equipment.
(Educationally Deprived Children: American Indians and Migrants): Education Amendments of 1974 (PL 93-380) extends Title I of Elementary and Secondary Education Act through FY 1978.
Educationally Deprived Children: Migrants (Elementary and Secondary Education Act, Title I, as amended). Formula grants to state education agencies to establish or improve (either directly or through local school districts) educational programs to meet the needs of children of migratory agricultural workers. Programs must include cultural development, as well as remedial instruction, health, nutrition, psychological training and prevocational training and counseling. Almost all programs include arts components such as music, art, or folk arts. Local school districts or other public or nonprofit private organizations may submit project proposals to state education agencies, which are responsible for program administration and operation.

CONTACT: Office of Compensatory Education
Division of Education for the Disadvantaged
Migrant Program Branch
Office of Education
Washington, D.C. 20202

Follow Through (Economic Opportunity Act of 1964, Title II, as amended). Project grants to local public education and community action agencies for projects which extend the educational gains made by deprived children in such preschool programs as Head Start, into the primary grades. Twenty-two educational agencies, primarily institutions of higher education, serve as program sponsors, that is, they develop innovative early childhood education projects for children from low-income environments. In the last three years, the number of sponsors has not increased. The arts play an important role in such approved projects as the Bank Street College of Education program which used dramatic play, music, and art to help children interpret their learning experience.

CONTACT: Division of Follow Through
Office of Education
Washington, D.C. 20202

Right to Read (Education Amendments of 1972 (PL 92-318) as amended, Title III, Section 303). Grants to wide variety of agencies, including local and state education agencies, community agencies, libraries, and institutions of higher education (ranging from preschool to adult level) for programs which encourage effective reading and teacher training practices. Elementary and secondary school art teachers are among those taught under this program to utilize reading methods in teaching their own subject. Beginning in FY 1976, if appropriations are sufficient, Right to Read will be incorporated into the National Reading Improvement Program, authorized by the Education Amendments of 1974 (PL 93-380, signed into law in August, 1974), Title VII. The purpose of the National Reading Improvement Program is to provide financial assistance to state and local educational agencies to undertake projects that strengthen reading instruction programs and instructional skills in elementary grades; develop means to assess reading programs and the capacity of preelementary school children for reading; and promote literacy among youth and adults. Contact the National Right to Read office for current information.

CONTACT: National Right to Read Office
Office of Education
Washington, D.C. 20202

Teacher Corps (Education Professions Development Act, Part B-1). Grants to public colleges and universities to assist local education agencies in developing projects which improve educational opportunities for children of low-income families by introducing new curricula and teaching methods; better the quality of training programs for noncertified and inexperienced teacher interns, including parents; and improve college and university teacher preparatory programs by involving community resources.

CONTACT: Teacher Corps
Office of Education
Washington, D.C. 20202

Upward Bound (Higher Education Act of 1965, Title IV-A, as amended). Grants to institutions of higher education, public and private organizations (including professional and scholarly associations), and occasionally secondary schools, for precollege preparatory projects to help needy young people with inadequate high school preparation succeed in higher education. Several projects in cultural enrichment using a variety of arts activities have been approved in the past.

CONTACT: Division of Postsecondary Education
Office of Education Regional Office (see listing under U.S. government)
or
Special Programs Branch
Division of Student Support and Special Programs
Bureau of Postsecondary Education
Office of Education
Washington, D.C. 20202

10. AID FOR THE HANDICAPPED

CONTACT: (See appropriate program listed below)

DESCRIPTION: While the following Office of Education programs do not single out the arts for assistance, arts-related proposals which satisfy program objectives and requirements may be considered.
Handicapped Physical Education and Recreation Research (Education of the Handicapped Act, Title VI-E; PL 91-230). Project grants and contracts to state and local educational agencies and public or nonprofit private educational or research agencies to research the areas of physical education and recreation for handicapped children. In the past research projects incorporating music and drama have been funded. Arts-related projects are encouraged.

CONTACT: Division of Innovation and Development
Bureau of Education for the Handicapped
Office of Education
Washington, D.C. 20202

Handicapped Children Early Education Program (PL 91-230 Education of the Handicapped Act, Part C.). Project grants to public agencies and private nonprofit organizations to develop model preschool and early education programs for handicapped children. In FY 1975, $12 million was awarded to 155 projects. Many projects funded include arts components.

CONTACT: Handicapped Children Early Education Program
Bureau of Education for the Handicapped
Office of Education
Washington, D.C. 20202

Research in the Education of the Handicapped (Education of the Handicapped Act, Title VI-5 (PL 92-230). Project grants and contracts to state and local educational agencies and private, educational and research groups to develop new knowledge on and teaching techniques for the education of handicapped children. Title VI of the Education Amendments of 1974 (PL 93-380, signed into law in August, 1974) extends the various parts of Education of the Handicapped Act through FY 1977.

CONTACT: Division of Innovation and Development
Bureau of Education for the Handicapped
Office of Education
Washington, D.C. 20202

11. AID FOR SPECIAL PROJECTS

CONTACT: (See appropriate program listed below)

DESCRIPTION: While the following Office of Education programs do no single out the arts for support, proposals which use the arts to achieve specific program objectives may be considered.
American Indian Education (Education Amendments of 1972, Title IV, PL 92-318). Grants (totaling $40 million in FY 1975) to local school districts and organizations to assist them in improving the education of American Indian children and adults. Part A funds (representing $23.8 million in FY 1975) are for grants to public elementary and secondary schools to assist in meeting the special educational needs of Indian children. Five percent of these funds go to privately controlled Indian schools. Part B funds (representing about one third of total), are awarded to Indian tribes and organizations for projects demonstrating innovative techniques for improving educational opportunities for Indian children. Part C funds are for grants to Indian tribes, organizations and institutions, and state and local agencies which sponsor adult education programs, including literacy, high school equivalency and career development projects.
In FY 1975, the Dahcotah Craftsmens Association at Pipestone, Minnesota, received $5,555 for crafts training under Par B funds. The Ramah Navajo School Board, Inc., of Ramah, New Mexico, received $25,832 for improving Radio Utilization at Ramah Navajo High School. The Parent Education Committee, Pueblo of Zia, San Ysidro, New Mexico, received $21,540 for the Zia Enrichment Library.

CONTACT: Office of Indian Education
Office of Education
Washington, D.C. 20202

Drug Abuse Education (Drug Abuse Education Act of 1970). Grants to state departments of education to provide leadership and programs to local educational agencies in drug abuse education. Also give grants for demonstration projects at the community and college level; teacher training in schools in education; and development of teams at the community and school level, all in drug abuse education. Demonstration projects and work of teams have included arts related activities, such as the use of an arts and crafts bus and traveling minstrel show. The Drug Abuse Education Act expired in June, 1973 but was extended through September, 1974. Check with the office listed below for the current status of this program.

CONTACT: Drug Abuse Education Program
Division of Drug Abuse Education, Nutrition and Health
Office of Education
Washington, D.C. 20202

Environmental Education (Environmental Education Act of 1970 and Environmental Amendments of 1974). One year grants (ranging from less than $1,000 to $119,000) to public and private nonprofit organizations, including local school systems, institutions of higher education, and citizens groups, for environmental educational activities. Also awards special grants of up to $10,000 for workshops, conferences, symposia or seminars to advance public understanding of a local environmental problem. In FY

1973, Southern Illinois University received $21,000 for a community high school environmental education program using drama techniques. This program has been funded through the end of FY 1976.

CONTACT: Division of Technology and Environmental Education
Office of Education
Washington, D.C. 20202

12. AID FOR STRENGTHENING PUBLIC EDUCATION AGENCIES

CONTACT: (See appropriate programs listed below)

DESCRIPTION: The following Office of Education (OE) programs assist state and/or local public education agencies meet their overall educational needs. The extent to which arts educational needs are assisted depends on the priorities established by the public education agencies.

Comprehensive Planning and Evaluation (Elementary and Secondary Education Act, Title V-C, PL 89-10, as amended.) Formula grants to state and local education agencies to improve their formal methods of planning and evaluating education programs. OE planning and evaluation units are available to assist grantees accomplish their objectives.

CONTACT: Planning and Evaluation Branch
Division of State Agency Cooperation
Office of Education
Washington, D.C. 20202

Strengthening State Departments of Education: Grants to States (Elementary and Secondary Education Act of 1965, as amended, Title V-A, PL 89-10, as amended). Formula grants to state education agencies to improve their abilities to identify and meet educational needs. Arts-related projects funded under this program include state arts consultants, curriculum specialists, arts in-service training, and arts workshops. Five percent of each state's formula grant is distributed at the discretion of the U.S. Commissioner of Education, for special projects emphasizing regional activities; for example, the "Rural MidAmerica Project," involved 13 mid-western states in a conference emphasizing arts and humanities for gifted children. The Education Amendments of 1974 (PL 93-380, signed into law in August, 1974) extends through FY 1976 at the level as FY 1973.

CONTACT: Division of State Assistance
Bureau of School Systems Office of Education
Washington, D.C. 20202

13. AID FOR VOCATIONAL AND TECHNICAL EDUCATION

CONTACT: (See appropriate program listed below)

DESCRIPTION: The following Office of Education programs provide support for programs of vocational education, that is, the training of individuals to develop a college B.A. degree. Certain arts-related skills identified as eligible occupational fields when taught at the nonprofessional/nondegree level include fashion design, printmaking, drafting, architectural and interior design, crafts, photography, and the performing and dramatic arts.

Basic Grants to States (Vocational Education Amendments of 1968, Title I, B). Formula grants to state boards of vocational education to maintain, extend, and improve existing vocational education programs and to develop programs in new occupational fields. Institutions and agencies interested in receiving assistance should apply directly to their state boards of vocational education. Students from vocational training classes in Baltimore, Maryland, recently repaired and renovated five nineteenth century pavillions in a central-city park, working under a project developed by the Commission for Historical and Architectural Preservation, the Vocational Division of the Baltimore Public School System, and the City Department of Parks and Recreation.

CONTACT: State Board of Vocational Education
or
Division of Vocational and Technical Education
Bureau of Adult, Vocational and Technical Education
Office of Education
Washington, D.C. 20202

Curriculum Development (Vocational Education Amendments of 1968, Title I, Part I). Project grants and contracts to state educational agencies, local schools, institutions of higher education, and profit and nonprofit groups to promote development and dissemination of vocational education curriculum materials; to develop standards and personnel for curriculum development; coordinate state efforts and prepare

current lists of available materials; and survey and evaluate curriculum materials produced by other government agencies.

One art- related proposal was funded in FY 1973: "Arts and Career Education: Curriculum Guidelines," developed by the University of Illinois at Urbana. In FY 1974, Technical Education Research Centers in Cambridge, Mass. received $227,000 for a 2-year curriculum development and pilot-testing project focusing on career education in the arts and humanities.

CONTACT: Curriculum Development Branch
Division of Research and Demonstration
Bureau of Occupational and Adult Education
Office of Education
Washington, D.C. 20202

PRIVATE MONIES

As it was impossible to list all private Foundations who take an interes n the arts and humanities and in gifted and talented programs, we have chosen to list the Foundation libraries around the country where such information is available.

NEW YORK CITY, NEW YORK

Foundation Library Center
888 Seventh Avenue
New York, New York 10019

BOSTON, MASSACHUSETTS

Associated Foundation of
Greater Boston
1 Boston Place — Suite 948
Boston, Massachusetts 02108

CLEVELAND, OHIO

Cleveland Foundation Library
700 National City Bank Bldg.
Cleveland, Ohio

MILAWUKEE, WISCONSIN

Foundation Collection
Marquette University
University Memorial Library
1415 West Wisconsin Avenue
Milwaukee, Wisconsin 53233

ATLANTA, GEORGIA

Foundation Library Collection
Atlanta Public Library
126 Carnegie Way, N.W.
Atlanta, Georgia 30303

LOS ANGELES, CALIFORNIA

Foundation Collection
Regional Department
University Research Library
University of California
Los Angeles, California 90024

PORTLAND, OREGON

Library Association of Portland
801 S.W. Tenth Avenue
Portland, Oregon 97205

WASHINGTON, D.C.

Foundation Center
1001 Connecticut Avenue, N.W.
Washington, D.C. 20036

ROCHESTER, NEW YORK

Rochester Public Library
Business & Social Science Division
115 South Avenue
Rochester, New York 14606

CHICAGO, ILLINOIS

Newberry Library
60 West Walton Street
Chicago, Illinois 60610

ST. LOUIS, MISSOURI

Danforth Foundation
222 South Central Avenue
St. Louis, Missouri 63105

AUSTIN, TEXAS

Regional Foundation Library
The Hogg Foundation for Mental Health
University of Texas
Austin, Texas 78712

SAN FRANCISCO, CALIFORNIA

San Francisco Public Library
Business Branch
530 Kearny Street
San Francisco, California 94108

HONOLULU, HAWAII

Foundation Center Collection
Social Science Reference
Thomas Hale Hamilton Library
2550 The Mall
Honolulu, Hawaii 96822

EDUCATING THE GIFTED

WHAT CAN BE DONE FOR RURAL GIFTED CHILDREN AND YOUTH

by Paul D. Plowman

There are practically no research (studies) and almost no guidelines relevant to the provision of special education programs for youth in geographic areas are characterized by great space and few people.

Administrators of special education services in these regions face the problem of providing programs for exceptional children without well-developed guidelines defining methods for establishing such services. The more remote the region, the more complex the problem becomes.[1]

These sobering thoughts that to date no man or organization has the final answer to this problem. Nevertheless we might attempt to define some of the parameters of this problem and establish some guidelines. What provisions can we make for children in the upper 2 to 5 percent of general mental ability who live on farms and in rural communities?

Gifted-child education in sparsely populated areas is a matter of identifying and placing children in appropriate learning situations. The key words are "identification," "placement," "access," "involvement," "motivation," "acquiring higher aspirations," "and receiving individualized instruction and opportunities for independent learning." Crucial factors are: guidance, small-group counseling, individual counseling, tutoring, seminar programs, and independent study. Access involves exposure to and immersion in responsive, organized, and meaningful learning environment.

Parameters of access include access to experiences and environments. There must be access to persons, ideas, materials, and equipment. . . . "Projects to Advance Creativity in Education"[2] may well become key instruments for providing this access through transportation, voice transmission, voice and image transmission, correspondence, and exemplary programs and ideas that can be field tested, refined, and installed in rural areas.

PACE personnel, personnel from institutions of higher education, personnel from offices of county superintendents of school, and personnel from school districts may aid in this task by coordinating applications for funds under the various titles of the Elementary and Secondary Education Act of 1965 and of the National Defense Education Act. These same persons may help to recruit resource persons who can give practical help to teachers, counselors, and administrators and who can both augment and help to upgrade the rsources and competencies of county staff personnel. The first letters of the words "experiences," "persons," and "ideas" spell EPI. We might think of PACE centers as "EPI"—focal points for program development and improvement. They can provide access to experiences, environments, persons, ideas, material, and equipment through transportation of persons, shipping material and equipment, voice transmission, voice and image transmission, and correspondence.

TRANSPORTATION

The transportation of persons involves taking gifted children to gifted children, to gifted adults, to special learning environments, and to cultural sources. It might be by car, jeep, bus, railroad (regular or logging), light plane, helicopter, boat, airline, or even trail.

Transportation could be provided for the purposes of reaching sources of involvement, motivation, interest, exploration, raising aspirations, individualizing instruction and learning, guidance, and self-understanding. Other purposes served are: (1) Finding models of exemplary adults—persons who are exemplary as human beings, as thinking individuals, as creators, and as career leaders, and (2) Finding models of other children who have adapted to and who flourish in cities. These may be children who have overcome some of the factors inhibiting learning and development in rural areas, developed broad interests, benefited by being with other gifted children and gifted adults, raised their levels of aspiration, and whose current achievement is rather remarkable considering their isolation and/or cultural deprivation.

VOICE AND IMAGE TRANSMISSION

Voice transmission is probably best accomplished through telephone lines and recording tape. Voice and image transmission can be accomplished through educational television; slides and correlated recording tapes; 8 mm. films and recording tapes, slides or motion picture films plus synchronized recording tapes, and phonograph records; and/or telephone conversations. Also important may be the use of pictures, photographs, and charts, together with recording tapes, records, and telephone equipment.

CORRESPONDENCE

Not to be overlooked as a means of transmitting ideas is correspondence with other gifted children, with gifted and talented adults, and with a sponsor or mentor. Correspondence courses are also effective means of transmitting knowledge and ideas, especially when the child has an opportunity to discuss his work with an adult on a weekly basis.

SUMMARY

Gifted children need access to persons, experiences, relationships, materials, and ideas for extending awareness. They need books, records, learning kits, laboratory equipment, data storage and retrieval

devices, and data manipulation devices. They need to be introduced to persons who can meet them in a human-being-to-human-being encounter, are especially knowledgeable, possess constructive discontent, tend to play with ideas, and who create new ideas and other products as a result of their own sensitivity to problems, flexibility, fluency, and originality.

In addition to access to transportation, telephone lines, television, recording tapes, and letters, it is important to have the gifted child involved with other gifted children; with knowledgeable, inspiring, empathetic, and possibly creative adults; and with new ideas about themselves, school, vocations, and their world. Another important factor is motivation of self-assessment, self-definition now and gradually changing in an expanded world made possible through special programs, an internal locus of evaluation, and also recognition by significant persons.

Individualization of instruction can be achieved through inservice education which develops in teachers techniques for using case-study data as a basis for curriculum planning and for using knowledge about the traits of the typology of the gifted in planning for the development of higher intellectual skills and specific aspects of creativity.

Before considering in greater detail what PACE centers and institutions of higher education can do to establish and improve programs for mentally gifted minors, it is appropriate to consider the underachieving gifted, identification of the underachiever, and motivation of such persons.

THE UNDERACHIEVER

If you treat an individual as he is, he will stay as he is, but if you treat him as if he were what he ought to be and could be, he will become what he ought to be and could be.

—GOETHE

When you find him, a gifted child in a rural or low-densely populated area may be: (1) isolated: from intellectual stimulation and from learning resources; (2) unsophisticated: Uninformed, lacking in social and learning skills, and provincial; and (3) deprived: culturally and educationally.

You may be able to value him as a human being who is open to a range of learning experiences; new relationships; new experiences; and exploration of himself, his enviornment, and his world. Here may be an individual who has had many opportunities to reflect and who is free from pseudo-sophistication. Such a person may also have special understanding of nature and have established meaningful relationships with his natural environment.

Underachieving gifted students may sometimes be noted by traits of perseverance, association, creativity, speed of learning, problem solving, ability of abstract, and the nature of questions asked. Note how he responds to open-ended questions and problems that have no right or wrong or just one answer. Some of these traits may be observed in the process of individual testing. Others may be observed in the regular classroom or while he is talking with or playing with friends. Helpful, too, are reports from parents on early development and learning, indications of wide range of interests (possibly many of them undeveloped), and discontent with drill. This person may be restless, bored, lacking in tact in criticizing others, and possibly very critical of himself. There may be a tendency for him to associate with older children and adults.

Many of the gifted are thought to be underachievers when seen in terms of their own potentialities. This may be for a host of reasons ranging from educational deprivation to sibling and parent relationships or to ridicule and hostility sometimes shown them be insecure teachers and chronological peers.

Some methods of motivating the gifted child are:

1. Provide opportunities to play with, and to compete with intellectual peers.
2. In a playful, free, accepting environment, encourage expressions of feeling, clarification of ideas, divergency of though, and origniality.
3. Develop skills of thinking and communication skills.
4. Provide a refuge for his thoughts and be a mentor.
5. Encourage development of interests and exploration.
6. Provide guidance-oriented counselor and/or teacher time in which the emphasis is on human-being-to-human-being relationships and in which each values the other and gains help in exploring the parameters of his existence.
7. Entrap these children with creative materials, interesting books, experimental equipment, audio-visual materials, and independent study.
8. Encourage experimentation and hobbies.
9. Emphasize ideas.
10. Do not evaluate every act and every product.
11. Provide time within the school day for ideas to incubate.
12. Possibly, just as the final bell is about to ring at the end of the school day, send verbal thorns into his mental flesh—ideas with which he will have to grapple overnight or over a weekend.
13. Make it possible for the child to plan grandually where, with whom, and for what purposes he will spend part of each school day.

Dr. Paul R. Ackerman did a study of the significance of "a consultant-teacher for the gifted" in rural areas.[3] Almost all of the rural gifted children in the Ackerman study were underachievers. They were provided with a resource room in which they carried out projects during two-hour blocks of time and under the supervision of a person who was a teacher-consultant of the gifted. The children were given two

seminars. These emphasized academic planning and skill-building and provided students with an opportunity to examine such topics as "How Knowledge Progressess" and "The Tools of Achievement." Part of the time of the teacher-consultant was spent in assisting teachers to enrich their classes for gifted students.

The study also showed that independent study should follow an initial period of structure and discipline and that remediation of academic background and study skills is necessaary before attempting to have an integrative curriculum. In order to establish rapport and to reduce professional resistance to a program such as this, it was necessary to have an intensive inservice education program involving the teacher, consultant, and the faculty.

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[1] "Special Education Services in Sparsely Populated Areas; Guidelines for Research," A report on the National Research Conference on Special Education Services in Sparsely Populated Areas, March 28-31, 1966.

[2] Title III, Elementary and Secondary Act of 1965.

[3] Paul R. Ackerman, "Demonstration of the Significance of a Consultant-Teacher for the Gifted to a Small-Rural Secondary School," Final Report. (Washington, D.C.: Cooperative Research Project No. S-088, U.S.O.E., 1966).

Abstracted From: *The Gifted Child Quarterly*

THE CULTURALLY DIFFERENT GIFTED CHILD— THE DAWNING OF HIS DAY

by Irving S. Sato

In 1958 McClelland in *Talent and Society* underscored an educational opportunity and challenge:

> As students from impoverished backgrounds and from racial and ethnic minorities have "achieved when provided with appropriate educational opportunities, they have demonstrated that "the right kinds of education" can indeed transform potential into "actual talented performance."

This statement summarizes numerous research studies on the education of the culturally different gifted child. Research by Witty and Jenkins (1934) and Jenkins (1948) has shown that high IQ Black pupils with varying backgrounds have reached achievement levels comparable with other gifted students and that race in itself is not a limiting factor in the development of the intellect. Similar findings have been reported by Niles (1954) and others. More recently, works of individuals such as Frierson (1965) and Karnes (1965) have supported research findings on the impact of socioeconomic class differences. Frierson has reported that the major difference between gifted pupils from middle and lower classes lies in interests and attitudes, not physical ability or personality. Educators have continually been reminded by researchers such as Bloom (1964), Bernal (1972), and Stallings (1972) that environment does not play a crucial part in intellectual development and counts as a major factor in varying achievement levels between different cultural and ethnic groups.

In 1972 the US Commissioner of Education in *Education of the Gifted and Talented, Report to the Congress of the United States*, dramatically pointed out that of the 2 to 2½ million gifted and talented pupils in the United States, only 4 percent are being served adequately in school. Culturally different children, as well as most other gifted and talented pupils, are not currently receiving educational opportunities commensurate with their abilities. These children, then, face a double bind in education by being culturally different and by being gifted. To improve the present situation, some definite steps are essential: (a) a clearer definition of the term *culturally differnt gifted child*, (b) a reexamination of identification procedures, (c) qualitatively differentiated program provisions, and (d) availability of resources (both human and otherwise).

The Definition

Beset with varying labels (many of them misnomers) such as *culturally disadvantaged, socially disadvantaged, culturally diverse*, and *culturally deprived*, the culturally different gifted child has been the victim of a communications battle. In all fairness, the term *culturally different gifted child* should be defined in two parts.

The *culturally different* comprise one segment of a larger subpopulation—educationally disadvantaged. This latter, broader group includes not only the culturally different but also the economically deprived, female, handicapped, rural, and underachieving. Thus, the major qualification in the definition of the culturally different is membership in a culture other than the dominant culture in society.

A synthesis of the works of T. Ernest Newland with the University of Illinois and J. Ned Bryan of the US Office of Education provides a broad definition of the gifted or talented: those individuals who excel consistently or show the potential of excelling consistently in any human endeavor—academic, creative, kinesthetic (performance skills), or psychosocial (relational and leadership skills). This broader definition of the gifted presents an alternative to the sterotype of the Terman-type, identified-soley-by-IQ-test gifted child and recognizes the potential for outstanding achievement and performance in any area.

Identification Procedures

Specific, multiple criteria must be the basis for the identification of the culturally different gifted pupil. Needed is a multifaceted, developmental case study which includes all available evidence on the potential and the performance of a child. This need for the case study is underscored by the complex factors which must be considered to begin to understand the cultrually different gifted. For instance, as Anit Pfeifer, a Navjo faculty member of the University of New Mexico, expressed (at the Working Conference on the Culturally Different Gifted Child in North Carolina in September 1973), the Navajo is sometimes under great pressure to accept some element(s) in the dominant culture which require him to give up a part of his native culture which is important to him.

> . . . In accepting both cultures (Navajo and "Anglo" cultures), there is a tremendous sacrifice on the part of the Navajo student to lose what is precious and dear to him as an individual. The individual loses much of his culture. In order to remain Navajo, one should not learn English and attend the present school system. The moment one enters school and begins to learn English, one begins the annihilation of one's culture. When educators ask us to accept both, we are being asked to uproot ourselves from our own culture; the process of accepting both cultures is a traumatic experience for those of us who have gone through it. The pressure to choose is overwhelmingly geared toward the "Anglo" ways. . . . It seems to me that teachers

need to examine their own values and attitudes first before they can begin to understand us—the culturally different.

Professionals involved in the identification process should understand environmental and sociological differences which are an integral part of various cultures. They should know how these differences influence the behavior and performance of the culturally different gifted in the school as well as in the community. In addition, these educators must be thoroughly familiar with the learning process and accompanying learning theories of researchers such as Piaget, Guilford, Bloom, Phenis, and others. Without this background, educators will be unable to comprehend or appreciate the essence of giftedness.

Individuals currently developing and/or refining possible means of identifying culturally different gifted pupils include Bernal (1972), Bruch (1972), Renzulli & Hartman (1971), Meeker (1969), Stallings (1972), and Torrance (1971). Bernal has been conducting a research project on identifying the gifted among Chicano children in Texas. Bruch has selected items in the Stanford-Binet and "biased" the test toward disadvantaged Black children in her Abbreviated Binet for Disadvantaged. She is now in the process of validating this instrument. Bruch has also developed the Creative Binet an abbreviated Binet to measure creative potential.

Renzulli and Hartman (1971) designed the Sub-Cultural Indices of Academic Potential (SCIAP), which asks pupils how they feel about themselves and how they would react to everyday situations. By taking into consideration such factors as test bias and cultural differences, the use of an instrument results in a profile of student preferences and learning styles. For several years, Meeker has been working with the Guilford's Structure of the Intellect by isolating and testing for specific areas or types of giftedness." Stallings has concentrated his efforts on the development of instruments placing major emphasis on items endemic to the child's environment. The *Torrance Tests of Creative Thinking* measure verbally and noverbally a child's fluency, flexibility, originality, and elaboration.

Fitzgerald (1974), Gallagher (1974), Martinson (1973), and Renzulli (1971) have prepared recent summaries of various efforts to develop better measures of human potential. These authors and others have described numerous currently being used to identify culturally different gifted pupils.

1. Psychometric insturments: *Weschler Intelligence Scale for Children* (Performance Scale); *Leiter International Performance Scales; Ammons' Full Scale Picture Vocabulary Test; Goodenough Draw-A-Man Test; Peabody Picture Vocabulary Test; Raven Progressive Matrices; Rohwer's Paired Associate Learning—Proficiency Test* (developed at the University of California at Berkeley); scales and tests of creativity developed by individuals such as Guilford, Metfessel, Taylor, and Torrance, nonverbal parts of IQ tests (both) group and individual); parts of other existing performance tests; and locally constructed tests.
2. Other sources of criteria: *Alpha Biographical Inventory* (developed by the Institute for Behavioral Research in Creativity); *Pupil Nomination Form—Social Data* (developed by the Lincoln School of Kentucky); planned student interviews conducted by specially trained personnel; planned parent interviews; various checklists (for student, teacher, counselor, and parent use) developed through past and existing research projects and by educators in local settings; evaluation of work samples by a panel of "experts"; and reactions to various perceptual and sensory stimuli, i.e., repsonses to pictures and/or incidents with qualitative variety, likes and/or dislikes of the complexity of designs.

Qualitatively Differentiated Program Provisions

The identification of culturally different gifted pupils must be followed by planned, qualitatively differentiated program provisions. As in other areas of special education, the bases for curricular modifications and program adjustments should be those unique characteristics (motivational and otherwise) which differentiate this population from other learners. For instance, Riessman (1962) pointed out that because the culturally different gifted often are more problem centered than abstract centered, they should be involved in *specific* classroom situations which only gradually result in inductive thinking. Concrete and psychomotor responses are frequently elicited by using simulation and other academic games and role playing.

Educational programs for the culturally different gifted are being instituted in various parts of the country. Through Project CLUE (Cooperative Leadership for Urban Education), Tennessee's four major schools syterns—Chattanooga, Knoxville, Memphis, and Nashville--are involving urban students in learning strategies which seek to change student apathy into positive action and channel student activism into responsible accomplishment. This project draws 600 talented fourth, fifth, and sixth graders from 51 schools for two half-day sessions per week at a CLUE center. In the setting of a creativity workshop at The University of Georgia, during each summer since 1967, Torrance and his graduate students (many of them teachers in public schools) have strived to identify and evelop creative talent among the disadvantaged. With approximately 80 to 100 children ranging from 6 to 12 years old, these workshops have been conducted in a disadvantaged Black neighborhood in Clarke County Georgia.

From 1969 to 1973, Los Angeles City Unified School District conducted developmental pilot programs for the educationally disadvantaged in grades 4 to 6 and 7 to 9. These programs, initiated at 11 school, were based upon the situational testing model, which couples identification procedures with the classes' ongoing programs of enrichment. Before the initation of the program, members of the faculty learned about the characteristics of disadvantaged gifted children and discussed the possibilities for program implementation. Student participants were initially nominated by teachers and later screened by a local school committee

which worked with a counseling staff to review all available data. Primary program objectives were "to give a wide exposure in advanced learning skills and to offer curricula which would stimulate these pupils to display gifted potentials." Taking into account the students' environmental and school backgrounds, informality was the key in the classroom. Groups reorganized frequently and flexibly. Lessons were free from anxiety with few time pressures, grades, and "right" answers.

Other program efforts affecting the culturally different gifted child include the Nueva Day School, a private school in Hillsborough, California, for high potential, disadvantaged youth which develops and disseminates research results and instructional materials; Project Access, conducted in New York City, Washington, D.C. Atlanta, Chicago, Dallas, Detroit, and Los Angeles to reduce the information gap on the students in ghetto areas; and Project Potential, conducted by N. Metfessel of the University of Southern California to identify variables which contribute to achievement among Mexican American students. In addition, there are several other schools, such as those in Philadelphia, Pennsylvania; Worcester and Springfield, Massachusetts; and Hartford, Connecticut, which concentrate their efforts on identifying and developing these pupils.

Passow (1972) has recently discussed some action steps necessary for effecting qualitatively differentiated programs for the culturally different gifted:

1. Offer opportunities for these students to teach their fellow students.
2. Encourage varied activities for talent development in nonconventional settings involving nontraditional personnel.
3. Plan and conduct staff inservice training which is necessary to alter expectations related to identifying and nurturing talent among the culturally different, using new and appropriate teaching strategies, and using learning resources in the school and the community more effectively.
4. If involved in work with inner city schools, take advantage of rich resources for learning in many urban centers.
5. Search for better strategies to recognize bilingual needs and the potential richness of cultural differences.
6. Develop appropriate guidance and other ancillary services and help these pupils with affective matter such as peer and family attitudes toward the gifted child's "being different" and the recognition of options.
7. Secure opportunities for these pupils to serve in various community agencies.
8. Assist in the development of financial resources if needed; expand opportunities for the gifted student to serve and to work as a means of earning some income.

However valid or appropriate these programs for the culturally different gifted students, the key to the success of any educational programs for children is the *teacher*. Teacher preparation programs which train teachers of culturally different gifted pupils, such as those in operation at the University of Connecticut with Renzulli, The University of Georgia with Torrance and Bruch, and The University of South Florida with Sisk are being and should be instituted. Educational agencies are recognizing more the importance of inservice education in supplementing preservice training.

Available Resources

Through the cooperative efforts of existing groups and agencies (e.g., Office of the Gifted and Talented, regional offices of education, state educational agencies, The Association for the Gifted, and the National Association for Gifted Children), we have seen productive efforts on behalf of the culturally different gifted. In August 1973, The Council for Exceptional Children sponsored a one week Institute/Conference on Cultural Diversity. It was followed in September by The Foundation for Exceptional Children's Working Conference on the Culturally Different Gifted Child. Reports from both conferences will be published shortly. At present, the National Clearinghouse for the Gifted and Talented provides access to valuable information through ERIC searches and other means. In the future, it plans to augment its dissemination of practical information with such items as synthesis papers and resource lists.

The National/State Leadership Training Institute on the Gifted and the Talented (N/S-LTI-G/T) has encouraged states to include provisions for the culturally different gifted in their state plans. In March 1973, it sponsored the first National Conference on the Disadvantaged Gifted with the emphasis being placed on four types of disadvantages—culturally, different, economically deprived, female, and rural. A publication related to this conference will be out shortly. During the 1972-73 school year, the N/S-LTI-G/T, in cooperation with the State of Illinois Office of the Superintendent of Public Instruction, produced several one minute TV commercials or the disadvantaged gifted as well as the 25 minute film, *More Than A Glance*. This film examines factors contributing to the development of a Black girl's special talents. By Spring 1974, the N/S-LTI-G/T will have available for purchase two publications with sections related to the culturally different gifted child—*The Identification of the Gifted and Talented and Providing Programs for the Gifted and Talented: A Handbook*.

None of these activities in isolation can affect the status quo. But society has been jarred somewhat from its lethargy; it seems more cognizant of special and different educational needs. What remains now is for the separate "pro" elements to coordinate their efforts. With clear, long range goals, the united and unified efforts of the committed can bring about educational opportunities which are commensurate with the abilities and potential of the culturally different gifted child.

Reprinted From: *Exceptional Children*

EDUCATING THE HANDICAPPED GIFTED

Different Worlds Come Together

"I feel that hearing poeple are more free than deaf people because we can't hear. Sometimes I feel angry about that: I feel that I can't show hearing people how I feel."

The words are those of Betty Maher, a student from the Western Pennsylvania School for the Deaf, who is attending the Pennsylvania Governor's School for the Arts as a theatre major.

Betty, along with three other deaf students in residence at the School, composed a statement describing her feelings toward the hearing world.

The students' comments were incorporated into a play for deaf actors, "Different Worlds, Same Universe," written and directed by theatre major Scott Lank, a student from Liberty High School in Bethlehem, and performed on July 30.

On the surface, the play is an attempt to express the deaf person's feelings toward the non-silent world, but the play strikes a deeper chord in reflecting the growing sensitivity of the students who are "living-and-learning" with the handicapped this summer.

Betty's performance was the only one by a theatre major. Other actors were Linda Mancuso and Gregory Pard, art students from the Pennsylvania School for the Deaf, and Joseph Kolash, film maker from the Western Pennsylvania School for the Deaf.

The actors' words, largely improvised, were expressed in sign language and voiced by interpreters at the rear of the stage. The play was the focal point for a mixed media presentation with music and dance elements, and projected scenery.

A showing of Joe Kolash's film preceded the theatre event. It is the story of a deaf truck dirver who picks up a hitchhiker and encounters communication problems.

"There is a lot of problems between deaf people and hearing," Joe said in describing this film. "Most deaf people can talk to hearing people, but most hearing people don't try."

In addition to the deaf participants in the Governor's School, there are three blind students: Patty Nichel, saxophonist; David Burzese, bass player, and Korene Stebler, flutist. All regularly attend the Western Pennsylvania School for Blind Children.

Korene has extended her art interests to include ballet lessons anu craft work in pottery and weaving. The potter's wheel has also attracted Dave and Patty, who recently fired their first pieces.

Patty has experimented with lapidary and is currently involved in making a ring. Dave's work with clay has led to work in hand building.

As for their musical pursuits, Dave feels he has learned more in his lessons from Salvatore Signorino than in his past instructional experience. Both Dave and Patty are jazz musicians, a relatively untouched field for most of the other music students.

"The classical forms usually receive more attention in music programs," Patty said, "which leads people to think jazz as an inferior art form."

Patty has launched a jazz workshop to counter this attitude. The twice-weekly sessions focus on the history of jazz and improvisational techniques, and draw approximately 20 studetns per class.

Patty's workshop complements the jazz ensemble, under the direction of Signorino.

The participation of the handicapped in the Governor's School was made possible by a grant from the Division of Special Education, Pennsylvania Department of Education. The grant proposal was prepared by Dr. Patrick Toole, Executive Director of Intermediate Unit 16, and submitted to Dr. William Orhtman, Director of Division of Special Education.

Handicapped Gifted

> . . . I want to mention an example of an application of the arts to the disadvantaged that is not immediately apparent. We have had here several handicapped students (e.g., a deaf pianist, a double amputee veteran in guitar, and polio victims in guitar and directing) and are presently involved in a mutally beneficial, cooperative work and exchange between our institution and the State's School for the Deaf in Morgantown. . . . talented students with hearing disabilities often seek (like other disadvantaged minorities) to participate fully in the mainstream, be that in the arts, politics or whatever, without being sidelined in a special category of theatre for the deaf . . . We are excited by this two-way mix of the artistically talented and those gifted though physically disadvantaged. (Stone)

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COMMUNITY RESOURCES

HOW TO FIND AND UTILIZE RESOURCES

by Anna Jean Skinner

A Note on the Language

The diligent reader will notice that sometimes Mr. Truman is quoted as saying "fella" and sometimes as "fellow," that sometimes he confuses "like" and "as" and sometimes does not, and that while he usually has "dinner" at twelve noon, he occasionally has lunch at that hour. There are other inconsistencies. Mr. Truman has talked that way, inconsistently, like the rest of us.

He was a self-educated man, and he mispronounced a reasonable number of words, which in the beginning puzzled me. Then I realized that while he had often read them, he had seldom, if ever, spoken them aloud. It's like that if your're one of the few readers in town.

This quotation from *Plain Speaking* by Merle Miller illustrates the fact that our speech patterns, as well as our values and goals, are established early in life. It also emphasizes the need to expose young students to a variety of learned people and unique experiences. Those who have the good fortune of living in an urban area rich with opportunities and who can afford to take advantage of these resources are more likely to fully develop their talents. Those who live in a rural or sparsely populated area must search for these opportunities. They *are* available, however, and it is crucial that students be exposed to them. The educator's job is to assist students in finding these opportunities for enrichment.

In every town - large or small - there are people who can benefit students, particularly the gifted and the talented, in the arts and humanities. They are musicians, dancers, actors, film makers, teachers of the arts, architects, lawyers, judges, newpaper editors, violin makers, church organists and choir directors, clergymen, nearby college faculty members, grahpics specialists, art and music critics from newspapers, radio and television stations. There are local craftsmen and craftswomen (potters, quilters, woodcarvers, jewelry makers, weavers), folk singers and folk bands, rock groups, chamger music groups, librarians, amateur drama groups, writers, poets, and hundreds more. Instead of lamenting the fact that there is no music conservatory or school of architecture nearby, my recommendation is to seek out those in your community who may be knowledgeable about establishing programs in the subject under discussion. Such community resource persons can serve as guest lecturers, demonstrators, or participants in a program for talented students. These are only a few of the possibilities.

Community insitutions can also be very special resources. Churches, colleges, museums, historical societies, trade schools and classes (such as drafting, photography, etc.), libraries, orchestras, theatres, and many more stand ready to help local educators. Local businesses and industries can often provide locations for meetings. Some even donate the time of their employees. Further, it may prove helpful to utilize the published materials readily available from local, state and national organizations. Organizations which can provide assistance include state arts and humanities councils, the Alliance for Arts Education State Coordinators, the National Gallery of Art, the Library of Congress, the American Library Association, educational and public television, as well as labor unions, such as those of musicians, screen actors or engineers.

Many people overlook unique local resources only because they are so familiar. Many are not yet aware of the improvement of the important contributions which state and national organizations are ready to give to educational organizations and schools. No matter where you live, the resources available to you are limited only by your imagination and energy in locating them. We urge you to discover them and utilize them to the full, enriching the lives of all students.

COMMUNITY RESOURCES AND YOUR GIFTED PROGRAM

by Janet Freund
Learning Action—Research Center
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My interest today is to share with you some very specific processes through which gifted students can be matched with community resource personnel with successful outcomes — for the school and the community, for the resource person and last but not least, the student.

It is hoped that the following objectives will be realized in this meeting.

1. We will define goals for students, school and community in utilizing community resources for the gifted.
2. We will identify participants, that is those individuals involved in the realization of the goals at the community and school levels.
3. We will discuss strategies for recruiting and supervising community personnel in education.
4. We will discuss the evaluation, review and restructuring of projects for the gifted in utilizing community resources.

From time to time a hypothetical student named Tom will be referred to in order to clarify each of the above steps.

In 1959, the first hurdle in the Winnetka, Illinois Project for Academic Motivation which some of you are old enough to remember, was a task of terminology. The assignment then was to "do something about the underachiever." We soon discovered that there was no such thing as an underachiever. Even the most turned off pupil academically was turned on about something. Sometime the focus of his ambition was in aggravating his parents, cutting his classes, using his time and energy to deliver papers or less desirable items, or possibly something as constructive as a hobby in electronics or photography. It immediately became clear that when educators spoke of an "underachiever", they really meant someone who was not achieving to expectation *academically*.

In examining community resources and planning for the gifted or talented student, we need to define his gifts and/or talents. One of our objectives will be to match our community resources with our target school population. Consequently in planning with our student we will need to define the nature of his giftedness or talents.

Tom is a seventh grader. In appearance, there is nothing to call attention to him any more than any other seventh grade boy. On individual psychological and achievement tests he shows up with high reading skills and performs exveptionally well on the non-verbal aspects of the tests. His total score is in the superior range. His behavior in class is mature and reasonable although he rarely volunteers to recite. He has hobbies of photography and is much involved in tape recording. His work with sound effects and movies is outstanding. His parents are college graduates and the family's economic circumstances are comfortable.

We will return to Tom shortly to pursue the objectives to be sought in identifying a community volunteer and a meaningful project on which Tom might work. For the present, we will examine some of the changes in our culture that makes access to large numbers of volunteers in education, a practical reality and, in fact, a growing necessity.

Havighurst summarizes the growth of volunteerism as part of an increased leisure time phenomenon. "American society, in terms of its productive capacity, is presently close to the state where significant effort can be put to the problem of how to aid persons in achieving more personally satisfying use of free time."

Improved medical facilities and delivery are contributing to longevity and consequent increased availability of adults for leisure time activities. The increase of leisure increases continuing education and their leisure time activity. Havighurst portrays what he terms a "flexible life style" characterized by *several* retirements, *several* re-entries into education and increased development of knowledge, hobbies and volunteerism.

We are bombarded by increased variety and uncertainties that make us compelled to examine alternatives before us and to establish educational goals that will be of service to the future. Because of the rapidity of change, an educational curriculum model should have access to information about change and selective ways to respond to that information.

An interesting idea for establishing the data and communication which should make such educational responsivemenss feasible is described by Alvin Toffler in *Future Shock* (pp. 358-407.). His suggestion could be implemented by volunteer community resources. With change accelerating, curriculum objectives must focus on a more distant future then we have previously done, a future that will quickly overtake the present.

In designing a project with Tom, we need to define what he brings with him, present and future objectives, meaning in terms of value to his classmates, to the school and the community of today decisions, planning goals and ultimately in reviewing and measuring developments. This may sound formidable but it need not be. If the teacher can adapt to a shift from being the central personal resource to the class to a facilitator of multiple resources from school and community and beyond, she will find her role immeasurably fulfilling as well as challenging.

In view of Tom's background, academic adjustment and hobbies, our goals would include:

1. Invovling Tom in decision making.

2. Increasing his communication skills, particularly with adults, and
3. Extending his interests to include people via capitalizing on his technical skills.

Curriculum *projects* could be any number of a variety of possibilities from the actual participation in development of a community school Council of the Future to studies with community resource people on housing, industry, transportation, pollution , cultural change, or leisure time opportunities -- any of which would have roles for Tom, for the class and for community resources.

Project objectives could be specifically developed and might be

1. the sharing of photos,
2. taped interviews in the identified project with the class, school and/or community groups.
3. establishing open communication between generations and between community and school.

(Incidentally, just a few weeks ago when most school referenda were failing, one school district passed with a wide margin where students had been actively involved.)

Once a specific project is identified, the goals for Tom, for the class, for school and community should be viewed as interacting systems with procedures suggested and tested for effectiveness, reviewed and new options built in. These systems or processes will tend to unfold and expand and the record and observation of this is extremely important for Tom and his classmates to experience. This openness is something that we know Tom needs in order to behave creatively. It is also thepreferred way to cope with an unfolding future. It is not a laissez-faire response but an interaction which provides responsiveness, access to the systems and outlets for capable individuals and their skills. While Tom's talents and personality are "Naturals" for such a project, less highly endowed students also will find very satisfying roles and relationships. There will be many volunteers from the community in such projects.

Tom elects to work on the changes in housing patterns, he will interview some of the old timers in the community, to explore changes, some real estate people, construction people, tax officers and others. He will make tapes, take pictures, possibly movies. He may work independently some of the time, he may be a follower or leader with a group of classmates. There might well be one retired business or professional man, possibly a member of the Rotary Club or other civic group who will be a kind of mentor to Tom in this proejct, guiding him to statistical and historical sources. Tom may elect to invite his mentor or a panel of his "experts" to come to school to talk with the class. Obviously this project will take place both in the school and community. At some points Tom's family will be involved. Other students will be doing similar things but each will have objectives which will lead to knowledge, and know-how for the present and future.

The Volunteer Pools which have developed in our areas over the past ten years are veritable magic lamps which discover the individuals with time and knowledge to share. Lecturers, people who will help prepare materials, research aides, field trip guides, individuals who will work under supervision with one student or a small group weekly, consultants for teams or individual teachers, people with talent in art, music, drama, creative writing, people who will assist in classrooms, read to children and supplement the services and facilities of the school are available.

Legally and ethically, each volunteer must be supervised. Far from supplanting teachers, the community volunteers become a part of a supportive hierarchy for the professional staff. The volunteers increase teaching options and assist in meeting the individualization of instruction and expanding curriculum that are currently educational imperatives.

The Volunteer Pools serve other non-orofit agencies in addition to the schools. This is to the advantage of all the participants. Just as the project for Tom was tailored to his needs and tastes, so the volunteer is matched to the agency and activity specified. The assignment is uniquely appropriate to his personality and experiences. When recruiting is done by central community pools, there is access to more Volunteers and requests can be filled more effectively. Usually the Board of the Volunteer Pool has representatives from all community organizations including the School Boards and Parent Teacher groups. These participants in turn have access to their parent groups and communicate recruiting needs and Pool accomplishments to them. Some of the Pools operate on a completely volunteer basis. Others have small operating costs met by private groups, public fund raising, local community chests, the School Board or more typically some combination of these resources.

Basically there are two requirements of schools wishing to utilize the services of Volunteer Pools. The administration, that is the Superintendent, Board, and building Principal must be convinced of the validity of the service and be highly supportive of it. Teachers who want to use community resources become very discouraged if their administrators do not comprehend this tool for extending educational options and individualizing students.

Second, there must be, for effective utilization of volunteers, an individual who may be a paid staff member or a trained community volunteer who is responsible to the building administrator and who coordinates the volunteer program for the school.

The function of the coordinator is varied. In Tom's case, the coordinator would confer frequently with his teacher and with Tom and apply to the Community Volunteer Pool for a volunteer with the required knowledge and personality for Tom's "mentor" and for other volunteers as resource persons for Tom and to lecture to the class. The request might read, "A seventh grade boy is interested in designing a project on housing for his class. The student is interested in audio-visual materials and will want to apply them to this project. Historical architectural features of the community, demographic housing data, future projections, problems and solutions, class lecturers and programs will be the basic elements of the project. The student will be available for weekly conferences on Wednesday from 1 P.M."

When the volunteer is identified by the Volunteer Pool, the coordinator will be notified and have an interview with him. The school principal may wish to meet the volunteer and take an interest in the

proceedings. Tom will be involved after the volunteer is found acceptable by these preliminary screenings. The coordinator will assist the volunteer in many ways. She will be responsible for providing information about school resources and regulations, designing objectives of the project, writing reports and securing feedback from Tom, his teacher, class and possibly his parents, reviewing progress and reformulating the project as often as necessary. The coordinator will also report regularly to the Volunteer Pool concerning the effectiveness of the volunteer and recommendations for future assignments. The coordinator will report to the Principal in person and through summaries and statistics concerning the school's utilization of volunteers. In addition to his being informed, the Principal can draw inferences about curriculum material and content needs, problems of space and scheduling.

When the coordinator reviews the progress that Tom has made in his "Paterns of Housing" project, measure of success will be responses to the questions implied by the original goals.

1. Has Tom begun to be more involved with people as measured by his increased communication with them?
2. Is he more comfortable in meeting and planning with adults?
3. Does he say so or what are the objective observations that permit a conclusion about this?
4. Is there a measurable change is his participating in planning and decision making about the project?
5. To what extent is he able to identify choices and make judgements from available information?
6. Has this changed? Compare this with baseline, beginning of the project data.
7. Is photography more of a tool or has it continued to be a buffer against human relationships?

Next steps will be implicit in the evaluation. What changes need to be made? The volunteer will be watching for changes in enthusiasm, leadership, openness of Tom. The volunteer will expect to have his role reviewed and will work closely with the coordinator regarding expectations and observations. The teacher will participate in the evaluation either directly or through the coordinator. The teacher will continue to have a very significant role, not only in planning originally and in helping to design appropriate changes but in providing opportunities for Tom to present his materials and to reinforce growth as it takes place.

In conclusion, let us speak for a moment of the most crucial factor in the effectiveness of an individual or a program. That factor is the degree of hope that is present.

In 1964, in *Self Renewal*, John Gardner wrote (p. 107) "In a society capable of renewal, men not only welcome the future and the changes it may bring but believe that they will have a hand in shaping that future." This is not generally true of nations, he said, that are not modern or industrialized. In most of the world men fell helpless to alter their fate. This attitude is beginning to permeate our society. In 1971 in *Recovery of Confidence*, Gardner observed that pluralism is getting squeezed out and that many individuals fear monolithic power and that this fear inhibits change. He sees communication as a flow of messages today *rather than a means to resolve conflict*. When dynamic use is not made of data we may end up with unplanned dynamite. The resources of the community may be solely data in the community files unless we see to it that effective use is made of these valuable assets.

Working together, the Volunteer Pools and the Schools can build a bridge to the future.

IDENTIFICATION AND UTILIZATION OF RESOURCES

by Dr. James Freit
Batelle Research and Development Center

Educators often complain what worthwhile programs cannot be implemented due to limitation of funds or restrictions on the use of monies that are available. They overlook substantial potential sources of support from the private sector. Resources available may be financial or, even more importantly, may take the form of direct action. The purpose of this section is to outline briefly the way in which a state education program may be conceived and then suggest some potential sources of help that lie outside normal governmental funding.

How are particular state programs generally defined? Ask most state education agency personnel this question and they will generally point to one of three sources: (1) state legislation calling for specific types of action and allocations for that purpose, (2) to state plans for implementing federal appropriations, or (3) a plan developed by an advisory committee for spending general fund monies allocated for a specific purpose. In each case, the emphasis is on how to utilize existing or anticipated governmental dollars.

Yet, it is difficult to find anyone who will admit that his program is suitably financed. The competition for tax dollars is going to increase and the wise program administrator must realize that outside sources of support must be found. This is particularly true in the case of new programs such as those for the gifted and talented that are being encouraged by the USOE's Office of the Gifted. High level continuing support is not likely for any program until it has proved its value and established a firm base. That is why it is particularly important to define programs in terms of total need and then look for resources rather than accept the current appropriation level. Program requirements should be determined, the amount and use of state funds assessed, and outside support then sought for those portions of the program not supported by regular agency appropriations.

It cannot be emphasized too strongly that a specific program and specific objectives be developed prior to asking private sector assistance. State governments have tended to operate on incremental budgeting techniques, but the private sector is more receptive to proposals for specific types of action. This enables an evaluation of the needed resources and the allocation of appropriate resources.

What sources are available? Foundations, of course, have been a source of funds for educational programs for years. Terman's work was initially funded by the Commonwealth Fund and the Carnegie Corporation has also assisted in work for talented and gifted. Foundations are, however, seldom tapped effectively by either local education agencies or state program administrators. Organizations ranging from professional groups to service groups to community action groups are excellent sources of help. The increasing amount of volunteerism in American society makes such organizations especially attractive as sources of help.

The types of organizations or individuals considered for inclusion in the state program will vary, of course, with the objectives as the program. Some of the groups and their possible contributions are listed below:

1. *Citizen groups:* Parent-teacher organizations, citizen advisory groups, education-oriented community action groups. While these groups may offer some financial support, they should be regarded as sources of support for, or initiation of local school board policies, support of state legislation, and the marshalling of specific personnel resources such as mentor programs or specific support for individial students.
2. *Private schools:* Private schools are often ignored by those in the public school arena. Yet, because of their relative freedom to operate, many of them have significant contributions to make in terms of curricular innovation. Private schools with effective gifted and talented child programs should be identified and a process for involving them in state programs developed.
3. *Industry:* Industry offers potential sources of funds or equipment, job experiences for gifted students, participant/observer activities, and experts on various topics. Businessmen are generally anxious to assist schools, but they should be approached with specific projects in mind.
4. *Foundations:* Foundations, both state and national offer sources of funds for programs that may not be covered by regular school allotments. Whether one deals with a large national foundation such as the Ford or Rockefeller Foundation or smaller regional ones, it is wise to remember that each is generally established for certain purposes (although they may be fairly broad) and that a proposal to one should be approached with well-developed proposals. They exist to help people, but the only way a foundation officer can fund a program is on the basis of a sound proposal.

The relative expenditures by national foundations for different fields are shown below. As can be seen, education accounts for more than one-third of all foundation giving.[1]

Foundation Grants (nationally)
$10,000 or more reported in 1970

Field	*Amount**	*Percent*
Education	$281	36
International Activities	59	7
Health	121	15
Welfare	136	17
Sciences	93	12
Humanities	52	7
Religion	51	6
Total	$793	100%

*(Dollar figures in millions)

5. *Volunteer Services Organization*
   a. Mortar Board, a women's national leadership scholarship, and service honorary. Alumnae groups are excellent potential sources of outstanding volunteer talent.
   b. Junior League, a national community service organization. Another source for excellent assistance on a volunteer basis.
   c. American Association of University Women. A national women's organization devoted to practical educational work, to improve the quality and effectiveness of education at all levels.
   d. Rotary, Lions, Kiwanis, and other men's service clubs.
6. *Professionals:* Professionals, both individually and through organizations to which they belong can offer special help with either in-school or out-of-school activities. Groups which should be considered are lawyers, medical doctors, architects, CPA's, and computer science personnel.
7. *Art museums, artists, docents:* Great sources of help both at the museums or galleries or in-school. Particularly talented students will benefit from more intensive association than that generally found on "field trips". Local artists can be encouraged to visit schools and explain their work.
8. *Symphonies, opera associations, and musicians:* Similar opportunities for those talented musically as for artists.
9. *Research and development organizations:* Major research and development organizations offer a resource of highly trained professionals who may be available to work with specific groups or with students on a summer experience program.

The above list is only illustrative. Any program seeking to utilize the private sector should first determine those things which can be most effectively handled by regular governmental allotments and then seek outside support either to supplement those efforts or to act as a source for enlarging governmental expenditures in the areas desired. An excellent source for detailed information on organizations is the *Encyclopedia of Associations* which lists all major national organizations and describes their purposes and activities.

Summary

State programs for the gifted and talented should be developed from the basis of need and then sources of assistance identified and marshalled. Substantial help is available from the private sector but it requires identification. High competition for educational dollars demands that state and local education program leaders become familiar with and utilize all appropriate means of support. These means should form a cohesive resource approach to supporting a comprehensive plan.

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[1] Source: *Foundation Directory*, 4th Edition, Columbia University Press, New York, p. xvi. This directory should be a standard reference for state and local program directors.

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No reading list can ever be said to be all-inclusive. A sensitive and informed reader will soon find important connections and inclusions that would add to any listing. Nevertheless, a selected reading list can provide key points of reference for inquiring into problems and issues. It is with this sense of beginning and inviting further inquiry that this listing is offered.

ACA is deeply grateful to the JDR 3rd Fund for their generous assistance in providing the initial working list for the Annotated Bibliography. We also extend a special thank you to Manon Souriau, American Dance Guild, for her kind help in providing information for the list of Other Titles. Both lists were developed from an extensive index, and because of space limitations many older titles are not included. Also, no attempt has been made to include the many valuable arts in education publications prepared by state and local arts agencies.

Attached is an additional list of some of the national organizations concerned with arts in education. In most cases, materials are available from each of these organizations serving the various disciplines.

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Arts Impact: Curriculum for Change (Final Report), Washington, D.C., Office of Education (Eric Access: ED-083-071), 1973. Full reporting of work done in five IMPACT sites seeking to demonstrate that the arts are vehicles for humanizing the education of children and teachers.

Arts and the Schools: Patterns for Better Education, Albany, The New York State Commission on Cultural Resources, 1972. A report designed as a guide for the public, the cultural organization and the professional educator suggesting new structures and curriculum for the arts in education.

Behind the Classroom Door, John I. Goodlad and Frances M. Klein. Charles A. Jones Publishing Company, 1970. A description and analysis of 158 classrooms in 67 schools; deals with such topics as classroom climate, organization, curriculum and personal assessments of students and teachers.

Crisis in the Classroom, Charles E. Silberman. New York: Random House, 1970. A perceptive view of elementary and secondary schools based upon a three-and-a-half year study commissioned by the Carnegie Corporation of New York.

The Greening of the High School, Ruth Weinstock. New York: Educational Facilities Laboratories, 1973. Report on a symposium dealing with issues confronting high school programs.

Opening Doors: A Handbook for Volunteers. Junior League of Oklahoma City: The Opening Doors Program, 1973. A handbook designed to assist Junior League volunteers in understanding the importance of the arts in general education and the effective use of community arts resources for enhancing educational programs.

Programs of Promise: Art in the Schools, Al Hurwitz. New York: Harourt Brace Janovich, Inc., 1972. A collection of program descriptions reflecting alternative approaches to the teaching of art in schools and community centers.

Radical School Reform. Ronald Gross and Beatrice Gross. New York: Simon and Schuster, 1971. Essays by such writers as Kozol, Holt, Goodman, McLuhan, Featherstone and Dennison—dealing with new directions and alternate routes for elementary and secondary schools.

The School Without Walls: Philadelphia's Parkway Program, John Bremer and Michael von Moschzisker. Chicago: Holt, rinehart and Winston, 1971. An account of a city school sytem's efforts toward flexible programming and the full use of the city as a resource for learning.

Schools Where Children Learn, Joseph Featherstone. New York: Liveright, 1971. A book pointing to directions for inner-city schools.

Teaching for Creative Endeavor, William B. Michael. Bloomington Indiana University Press, 1968. A collection of writings dealing with the description, development, and assessment of creative abilities as well as curriculum planning and instructional procedures for realization of creative endeavor.

Toward Humanistic Education - A Curriculum of Affect, Gerald Weinstein and Mario D. Fantini. New York: Praeger University Series, 1970. Reporting of work done in improving the education of children in low socio-economic urban contexts.

The Upside-Down Curriculum, Junius Eddy. New York: Ford Foundation, 1970 A statement pointing out that the arts, as processes, need to be examined carefully for their application to teaching.

EDUCATIONAL FACILITIES AND RESOURCES

Aesthetic Education: A Social and Individual Need. Stanley S. Madeja. St. Louis: CEMREL, Inc., 1973. An outlining of the rationale and program of aesthetic education materials produced by the CEMREL Laboratory.

America's Museums: The Belmont Report. The American Association of Museums, 1969. A review and recommendations concerning the educational functions of museums.

Arts Organizations and their Services to Schools: Patrons or Partners? Kathryn Bloom. New York: the JDR 3rd Fund, 1974. An analysis of the development of arts organization educational programs as well as projection of ideas and recommendations aimed at a true partnership for greater educational effectiveness.

The Creative Community (Arts and Science Programs for New and Renewing Communities), Ralph Burgard. ACA Publications, PO Box 4764, Tulsa, OK 74104, 1973, 70 pp., $5.00. Space relationships for community arts and science workshops; working principles for new town arts and science programs; community education programs in all the senses given by the Boston Childrens Museum and the San Francisco Exploratorium.

Doing the Media · A Portfolio of Activities and Resources, Kit Laybourne, editor. New York: The Center for Understanding Media, 1972. A useful resource for working with photography, films, video and other media in teaching situations.

Films Kids Like, Susan Rice, editor. New York: Center for Understanding Media, Inc., 1973. An annotated listing of films that kids like. The publication is the product of work done at Children's Film Theater.

High School: The Process and the Place, Robert Propst. New York: Educational Facilities Laboratories, 1972. Deals with the school facility as a setting for living and learning.

New Learning Spaces and Places. Design Quarterly 90/91, 1974. A catalog for an exhibition organized by the Walker Art Center with the cooperation of the Minneapolis Public Schools; sets forth ideas about contexts for learning and the use of resources.

Orpheus in the New World (The Symphony Orchestra as an American Cultural Institution). Philip Hart. New York, W. W. Norton & Co., Inc., 1973, 562 pp., $15.00. Includes a section on music and its audience, and education and the musical experience.

Performing Arts Institutions and Young People (Lincoln Center's Study: "The Hunting of the Squiggle", Mark Schubart. New York: Praeger Publishers, 1972. How young people encounter the performing arts, pilot programs studied, discussion of community agencies, and evaluation of presentation for children.

The Place of the Arts in New Towns. New York: Educational Facilities Laboratories, 1973, 72 pp., $3.00. A report that describes what some of America's twentieth century new towns are doing about programs and facilities to nurture the arts.

CURRICULUM DEVELOPMENT

Curriculum Guides in Art Education. National Art Education Association. 63 pp., $2.00. A listing and description of curriculum guides for art. K through 12, from school systems across the nation.

A Day Dream I Had at Night, Roger Landrum. Teachers and Writers Collaborative, c/o PS3, 490 Hudson St., NY 10014, $1.00. A collection of oral literature from children who were not learning to read or write. Tells how the project worked, and then sets forth the students' work.

Directory of American Poets. Poets and Writers, Inc., 201 West 54th St., New York, NY 10019. $4.00. A comprehensive state-by-state list of poets interested in working in the schools. An invaluable resource for teachers and administrators interested in finding out who's available in their area.

Imaginary Worlds. Teachers and Writers Collaborative. $1.00. Tells of Richard Murphy's work to find themes of sufficient breadth and interest to allow sustained, independent writing by students. Children write about utopia, new religions, new ways of fighting wars, different schools.

Kids. Kids, PO Box 30, Cambridge, MA 02139. $5.00 for 10 issues. This monthly magazine carries poetry, stories, essays, how-to articles and beautiful full-color artwork—all done by children who also help edit the magazine.

Poetry in the Schools. The Poetry Center, California State University at San Francisco, 1600 Holloway Ave., San Francisco, CA 94132. $1.50. A collection of diaries by writers in California schools. The introductory essay by Stephen Vincent, former project coordinator of the Poetry-in-the-Schools program, describes the trials, tribulations and joys of writers in schools.

The Whole Word Catalogue. Teachers and Writers Collaborative. $1.50. A 128-page handbook full of ideas and techniques for writing assignments based on the experience of TWC writer-teachers. The book has an illustrated section on materials to supplement the assignments and annotated bibliography. Probably the best practical guide for teachers who really want to stimulate their students to write.

Wishes, Lies and Dreams: Teaching Children to Write Poetry, 1970. $1.95.

THE EDUCATION OF ARTISTS AND THEIR CONTRIBUTIONS TO SCHOOLS

Art Education for the Disadvantaged Child. National Art Education Association, 32 pp., $1.25. Doril L. Barclay, editor. 6 articles by anthropologists, educators, psychologists, and curriculum designers.

Artists in the Making, Frank Barron. New York: Seminar Press, 1972. A collention of chapters describing research about artists or potential artists in various stages of personal and professional development.

The Artist in the School, Stanley S. Madeja. St. Louis: CEMREL, Inc., 1970. Report of the work of six artists-in-residence projects within schools under the auspices of the National Endowment for the Arts.

Artists in Schools, Bennett Schiff. Washington, D.C.: National Endowment for the Arts, and U.S. Office of Education, 1973. $2.75. A reporting of selected incidients, observations, effects and opinions of children, artists, teachers and others involved in the Artists-in-School Program.

The Arts on Campus: The Necessity for Change, Margaret Mahoney. Greenwich, CT: N.Y. Graphic Society Ltd., 1970. $6.50. A series of chapters by authors concerned with change in teaching the arts in colleges and universities.

The Rise of the Arts on the American Campus, Jack Morrison. New York: McGraw-Hill Book Co., 1973. An overview of the teaching and function of the arts in colleges and universities; provides basic descriptive data regarding undergraduate and graduate programs.

Report of the Commission on Art Education. National Art Education Association. 160 pp., $4.50. Jerome H. Hausman, editor. A study of the role of art, the artist, and art education in our society.

Viktor Lowenfeld Speaks on Art and Creativity. National Art Education Association, 64 pp., $2.50. Lambert Brittain, editor. 9 speeches by Lowenfeld on creativity, scientific and social values, children's art expression, and sensitivity.

OTHER TITLES

Art and Education in Contemporary Culture, Irving Kaufman. New York: MacMillan, 1966.

Art Education. Official journal of the National Art Education Association. 8 issues a year. September through May. Subscription: $15.00 to non-members. Single copy: $2.00.

Art Education in the Kindergarten, Charles D. and Margaret Gaitskell. Peoria, Illinois: Charles A. Bennet Company, Inc., 1962.

Art Teacher: National Art Education Association. Magazine of elementary and secondary art education. 3 issues of year: fall, winter, spring. Subscription: $7.50 to non-members. Single copy: $3.00.

The Arts, Education, and the Urban Sub-Culture, Don D. Bushnell and Kathi Corbera Bushnell. Santa Barbara, California: Communications, Associates. Published with a grant from the U.S. Office of Education, Dept. of HEW, 1969.

Art of the Young Child, Jane Cooper Bland. 1957, $2.95. Museum of Modern Art, 11 West 53rd Street, Bookstore One, New York, N.Y. 10019.

Beyond Culture, Lionel Trilling. New York: The Viking Press, 1965. Essays on literature and learning.

Body Movement for Children, Marion North. Boston: Plays, Inc.

Children and Their Art, Charles D. Gaitskell. New York: Harcourt Brace & World, 1968.

Children Dance in the Classroom, Geraldine Diamondstein. New York: McMillan, $7.95.

Children's Creative Dance Book, Barbara Mettler - Mettler Studios, Box 4456, University Station, Tucson, Arizona, $8.00

Conference on Curriculum and Instruction Development in Art Education: A Report. Alice Baumgarner, proejct director, National Art Education Association. 132 pp., $1.00.

Creative Drama & Improvised Movement for Children, Janet Goodridge. Plays, Inc., Boston, Mass. $5.95.

Creative Movement for Children, Jack Wiener and John Lidstone. New York: Van Nostr and Reinhold, Co.

The Culturally Deprived Child, Frank Reissman. New York: Harper and Row, 1962.

Dance in the Public Schools: Developing Professional Standards, Certification, and Curricula. Naima Wallenrod Prevots, editor. American Dance Guild, Inc., 245 West 52nd Street, New York, N.Y. 10019.

Dance-a-Folk-Song, Ann and Paul Barlin. 4256 90th St. SE, Mercer Island, Wash. 90840, $12.00 with records.

Dancing Games for Children of All Ages, Esther Nelson. New York: Sterling Pub. $4.00.

Essential Movement Experiences for Preschool & Primary Children, Victor Dauer. Minneapolis: Burgess Pub., $8.50.

First Steps in Teaching Creative Dance, Mary Joyce. National Press Books, 850 Hansen Way, Palo Alto, California 94304. $6.95.

How Children Fail, John Holt. New York: Dell Publishing Corp., 1964.

How Children Learn, John Holt. New York: Pitman Publishing Corporation, 1969.

Learning (The Magazine for Creative Teaching). Published 9 times per year by Education Today Center, 530 University Avenue, Palo Alto, California 94301. $10 per year.

Measuring the Contribution of the Arts in the Education of Disadvantaged Children, Harold L. Cohen, Joan E. Cohen, James Filipczak. Silver Spring, Md.: Institute for Behavioral Research, Inc. 1968.

Movement and Education for Pre-School Programs. Hunt, Grenzenbach & Egle - National Program on Early Childhood Education, 9432 Dielman Industrial Drive, Olivette, Missouri 63132.

Movement Education - Child Development through Body Motion, Marion North, Dutton & Co, NYC or Dance Notation Bureau. $6.95.

Movement . . . Is for Little People, Ellen Blank. Box 17172, St. Paul, Minn. 55117. $10.98.

Moving & Knowing (The Young Child Orients Himself in Space), Lydia Gerhardt. New Jersey: Prentice Hall. $.95.

Music & Movement Improvisation, Stecher & McElheny. New York: McMillan. $7.95.

A Pilot Study of Art Education for the Economically and Socially Deprived, Doris Barclay. 1966. ERIC, National Center for Educational Research and Development, U.S. Office of Education, Department of Health, Education and Welfare, Washington, D.C. 20020.

Seeds of Movement, Genev ve Jones. Volwein Books, 117 Sandusly Street, Pittsburgh, Pa. $10.00.

Studies in Art Education. National Art Education Association. Research journal is issued three times a year. Subscription: $15.00 to non-members. Single copy, $5.00.

ADDITIONAL ARTS IN EDUCATION BIBLIOGRAPHIES AVAILABLE

A Bibliography: "Multi-Disciplinary Approaches to Dance in Elementary Education", compiled by Jo Anne C. Sellars. American Dance Guild, Inc., 245 West 52nd Street, New York, NY 10019. $2.50. Contains more than 450 entries primarily for the use of educators involved with elementary school dance curricula.

Current Index to Journals in Education. Educational Resources Information Center (ERIC), National Center for Educational Research and Development, U.S. Office of Education, Department of Health, Education, and Welfare, Washington, DC 20202. Annotations on education and the arts included in index.

Doctoral Dissertations in Music Education. Council for Research in Music Education, School of Music, University of Illinois, Urbana, Illinois 61801. Includes areas of contiuing education, curricula evaluation, and music programs in elementary and secondary schools.

Humanities Education. National Humanities Faculty, 1266 Main Street, Concord, Massachusetts 01742. Books listed contain ideas and advice for teachers interested in humanities education.

A short Resource List for Arts Education. ASUW Journal, November, 1972. American Association of University Women, 2401 Virginia Avenue, NW, Washington, DC 20037.

SOME NATIONAL ORGANIZATIONS AND AGENCIES CONCERNED WITH THE ARTS IN EDUCATION

Academy of American Poets
1078 Madison Avenue
New York, NY 10028
212/YU8-6783

Affiliate Artists, Inc.
155 West 68th Street
New York, NY 10023

American Association of Museums
2233 Wisconsin Avenue, NW
Washington, DC 20007
202/338-5300

Central Opera Service
Metropolitan Opera
Lincoln Center
New York, NY 10023
212/799-3467

College Arts Association of America
432 Park Avenue South
New York, NY 10016
212/532-6468

College Music Society
College of Music
University of Colorado
Boulder, Colorado
303/443-221

American Council for the Arts in Education
Arts Worth
60 West 42nd Street
New York, NY 10017
212/697-3490

American Federation of Arts
41 East 65th Street
New York, NY 10021
212/YU8-7700

American Federation of Film Societies
333 Avenue of the Americas
New York, NY 10014
212/254-8688

American Theatre Association
Suite 500
1317 F Street, NW
Washington, DC 20004
202/347-8868

Association for Professional
Braodcasting Education
1771 N Street, NW
Washington, DC 20036
202/293-3518

Association of College, University, and
Community Arts Administrators, Inc.
P.O. Box 2137
Madison, Wisconsin 53701
608/262-0004

Association of Collegiate Schools of
Architecture, Inc.
1785 Massachsuetts Ave., NW
Washington, DC 20036
202/265-3113

CEMREL (Central Midwestern Regional
Education Laboratory)
3120 59th Street
St. Louis, MO 63139
314/781-2900

Center for Understanding Media
75 Horatio Street
New York, NY 10014
212/989-1000

National Endowment for the Arts
Education Programs
Washington, DC 20506
202/328-6196

National Endowment for the Humanities
Education Programs
Washington, DC 20506
202/382-5891

National Guild of Community Schools
of Music and the Arts
654 Madison Avenue, Suite 905
New York, NY 10021
212/838-6963

Council of American Artist Societies
112 East 19th Street
New York, NY 10003
212/GR5-6650

Dance Division of American Association
for Health, Physical Education, and Recreation
1201 16th Street, NW
Washington, DC 20036
202/833-4000

Educational Facilities Laboratories, Inc.
477 Madison Avenue
New York, NY 10022
212/751-6214

Educational Resources Information Center (ERIC)
National Center for Educational
Research and Development
US Office of Education
Department of Health, Education, and Welfare
Washington, DC 20202

Music Educators National Conference
1201 16th Street, NW
Washington, DC 20036
202/383-4216

Music Library Association
Room 205
343 South Main Street
Ann Arbor, MI 48108
313/761-6350

Music Teachers National Association, Inc.
1831 Carew Tower
Cincinnati, OH 45202
513/421-1420

National Art Education Association
1201 16th Street, NW
Washington, DC 20036
202/833-4080

National Association of Teachers of Singing, Inc.
250 West 57th Street
New York, NY 10019
212/582-4043

National Institute for Architectural Education
20 West 40th Street
New York, NY 10018
212/684-1948

Poets and Writers, Inc.
201 West 54th Street
New York, NY 10019
212/PL7-1766

University Film Association
University of Windsor
Windsor, Ontario
Canada